

HEROES

**LLOYD
COLE**

VAN
MORRISON

TIE THE BOY

THE
LONG
RYDERS

CRUELLA
DE VILLE

PHIL
LYNOTT

JESUS AND THE
MARYCHAIN

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SHIRAZ
SIOUXSIE AND THE BANSHEES

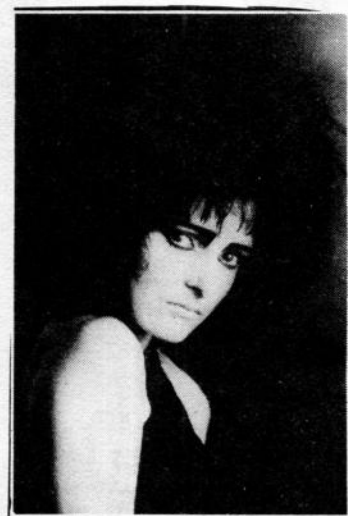


INTRO



OVER THE PAST FEW MONTHS SINCE ISSUE 3 WE HAVE BEEN REORGANISING AND GETTING NEW IDEAS FOR THE MAGAZINE. THESE IDEAS WILL BE SLOWLY INCORPORATED INTO FUTURE ISSUES. AS WITH THE PREVIOUS ISSUES, WE HAVE SOLD MORE COPIES THAN EXPECTED BUT WE WOULD LIKE TO INCREASE OUR CIRCULATION EVEN MORE, SO IF YOU HAVE ANY CONTACTS, PLEASE LET US KNOW. AGAIN WE WOULD LIKE TO THANK ALL THOSE WHO HAVE CONTRIBUTED TO THE MAGAZINE IN THE PAST AND THOSE WHO HELPED PROMOTE IT, WITHOUT THEIR EFFORTS WE WOULD HAVE GOT NOWHERE, BUT WE WOULD STILL WELCOME ANY CONTRIBUTIONS OF ANY KIND. THE DEMAND FOR BACK ISSUES HAS BEEN OVERWHELMING, SO WE HAVE STARTED A BACK ISSUE SERVICE OF WHICH DETAILS ARE ENCLOSED. IN THE LAST ISSUE WE HAD A "DAMNED COMPETITION", THE WINNER OF WHICH WAS PETER WHELAN OF NEWTOWNARDS. WE HOPE TO CONTINUE THIS IN FUTURE ISSUES WITH VARIOUS PRIZES. OUR NEXT ISSUE WILL BE OUR BIRTHDAY ISSUE, SO WE ARE PLANNING SOMETHING SPECIAL AS HELDEN WILL BE ONE YEAR OLD. SEE YOU THEN!

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MANY THANKS TO ALL THOSE WHO
CONTRIBUTED TO HELDEN MAGAZINE
THE CORRESPONDANCE ADDRESS REMAINS
HELDEN
23 ABBEY GARDENS
DUNDONALD



"WE WANT TO MAKE POP MUSIC INTERESTING

AND EXCITING AGAIN!"

JESUS AND THE MARYCHAIN ARE NOT THE NEW SEX PISTOLS. THEY ARE THREE YOUNG MEN FROM EAST KILBRIDE IN SCOTLAND. THE BAND HAVE HIT THE HEADLINES OVER THE PAST YEAR FOR BEING AWKWARD, WILD AND OBNOXIOUS. THEIR GIGS USUALLY END IN RIOTS. UNFORTUNATELY THEIR MUSIC HAS BEEN OVERSHADOWED BY THIS, IN THAT THEY HAVE RELEASED FOUR EXCELLENT SINGLES 'UPSIDE DOWN', 'NEVER UNDERSTAND', 'YOU TRIP ME UP' AND 'JUST LIKE HONEY' IN THE LAST YEAR OR SO. THE LAST THREE HAVE JUST FAILED TO CHART BUT THE FUTURE LOOKS GOOD WITH THE RELEASE OF THEIR DEBUT ALBUM 'PSYCHO CANDY'.

THE SEX PISTOLS TAG IS AN EASY COMPARISON BUT ONE THE GROUP ARE FED UP WITH. QUOTE, JIM REID, THE VOCALIST 'I FEEL SORRY FOR THOSE PEOPLE WHO ARE STILL AWAITING THE NEW PISTOLS. PEOPLE SHOULD REALISE PUNK IS DEAD'.

IN MANY PEOPLE'S EYES THE COMPARISON BETWEEN THE MARYCHAIN AND THE PISTOLS IS INEVITABLE. WHO ELSE WOULD BE SICK ON DUTCH TELEVISION, STEAL MONEY FROM A RECORD EXECUTIVES WALLET OR CAUSE RIOTS AT THEIR GIGS. WERE THESE JUST PUBLICITY STUNTS OR JUST PRESS OVER REACTION? THE MAN WHO IS RESPONSIBLE FOR MOST OF THESE STORIES, TRUE OR FALSE, IS ALAN MCGHEE, THEIR MANAGER AND ALSO BOSS OF CREATION RECORDS. ALAN MCGHEE HAS BEEN QUOTED AS SAYING OF THE BAND, AFTER THEIR FIRST LONDON APPEARANCE 'THEY WERE EITHER THE BEST BAND IN THE WORLD OR THE WORST. I DECIDED TO PUT OUT A RECORD BY THEM JUST IN CASE THEY WERE THE BEST.' THAT RECORD 'UPSIDE DOWN' SOLD 25,000 COPIES.

EARLIER THIS YEAR AT THE NORTH LONDON POLY THE BANDS P.A. AND EQUIPMENT WERE DESTROYED IN A RIOT WHEN THE AUDIENCE WERE NOT AMUSED WHEN THE BAND PLAYED FOR ONLY FIFTEEN MINUTES. ALAN MCGHEE WAS QUICK TO TURN THE UNFORTUNATE EPISODE INTO THE BANDS FAVOUR BY ISSUING THE FOLLOWING PRESS RELEASE, 'IN AN ABSTRACT WAY THE AUDIENCE WERE NOT SMASHING UP THE HALL, THEY WERE SMASHING UP POP MUSIC. THE JESUS AND THE MARYCHAIN ARE PUTTING EXCITEMENT BACK INTO ROCK AND ROLL AND PROMOTERS WILL HAVE TO BEAR THE CONSEQUENCES. THIS IS TRULY ART AS TERRORISM'. ON THIS POINT I CANNOT AGREE WITH MR MCGHEE AS THIS TYPE OF HYPE ONLY DETRACTS FROM THE MARYCHAINS STRONG POINT - THEIR MUSIC.

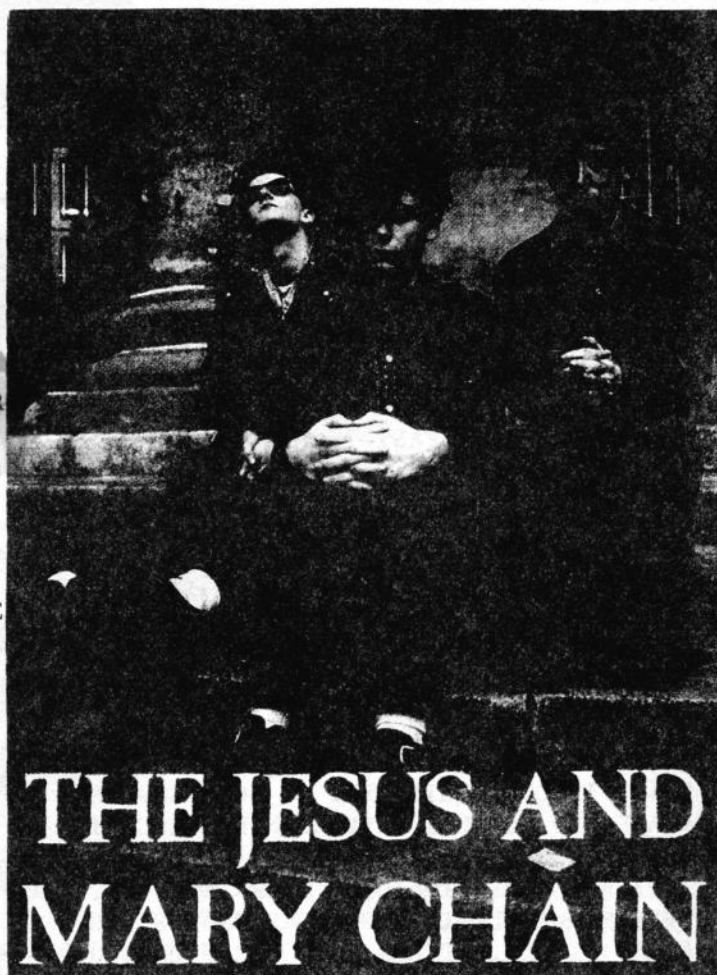
THEIR MUSIC IS A COMPLICATED MIXTURE OF THE VELVET UNDERGROUND AND THE EARLY RAMONES AND THEY'VE ACHIEVED THAT INCREDIBLE WALL OF DISTORTED SOUND. IN FACT MANY RADIO PROGRAMMES WON'T PLAY THEIR RECORDS BECAUSE THEY SAY THE MUSIC IS JUST FEEDBACK AND NOT A SONG AT ALL. WILL THIS MAKE JESUS AND THE MARY CHAIN CHANGE THEIR WAYS? JIM REID AGAIN, 'WE ARE NOT GOING TO CHANGE THE WAY WE PLAY OR MAKE RECORDS FOR ANYBODY. WE WANT TO SUCCEED ON OUR OWN TERMS AND NOT ANYONE ELSE'S.'

THEIR LIVE PERFORMANCES LAST BETWEEN 15 AND 20 MINUTES OF EAR-PIERCING FEEDBACK AND HAVE BEEN HEAVILY CRITICISED FOR BEING VERY AMATEURISH AND AWFUL. THIS AND THEIR CONTEMPT FOR THEIR AUDIENCES HAVE BUILT UP A RATHER UNPLEASANT REPUTATION FOR THE THREE BOYS FROM EAST KILBRIDE, RESULTING IN THE SO CALLED RIOTS (OR PUBLICITY STUNTS) MENTIONED. THEIR REASON FOR THEIR SHORT SET, 'WE PLAY 25 MINUTES MAXIMUM BECAUSE THERE'S NEVER BEEN A GROUP GOOD ENOUGH TO PLAY ANY LONGER.

JESUS AND THE MARY CHAIN ENTER 1986 AS ONE OF THE MOST PROMISING BANDS TO APPEAR OVER THE LAST YEAR. AS THE GROUP SAY THEMSELVES THEY WANT TO SELL MILLIONS OF RECORDS AND MAKE LOTS OF MONEY. I BELIEVE THEY CAN DO IT BUT NOT BY RELYING ON CHEAP PUBLICITY STUNTS BUT BY CONCENTRATING ON THEIR MUSIC. ALTHOUGH THE GROUP MAY BE A LITTLE NAIVE IN THEIR APPROACH TO THEIR MUSIC ONE CANNOT FAULT A GOOD GROUP WHO PRODUCE GOOD POP SONGS.

A DECADE AFTER THE PISTOLS THE PRESS ARE STILL LOOKING FOR THEIR SUCCESSORS UNFORTUNATELY I DON'T THINK ANYONE CAN FIT THAT BILL AND IT WOULD BE UNFAIR ON THE GROUPS CONCERNED TO THINK OTHERWISE.

W. MAXWELL



THE NEW YEAR IS HERE AND HOPEFULLY IT WILL BRING MORE SUCCESS TO OUR LOCAL ACTS THAN 1985.

WELL, ONE MAN WHO MUST BE PLEASED WITH HIMSELF IS EX-UNDERTONE, FEARGAL SHARKEY WHOSE LAST SINGLE 'GOOD HEART' REACHED THE NUMBER 1 SPOT IN THE NATIONAL CHARTS. THIS WAS QUICKLY FOLLOWED UP BY THE HIT ALBUM, 'FEARGAL SHARKEY' AND THE FOLLOW UP SINGLE 'YOU LITTLE THIEF' IS SURE TO BE ANOTHER BIG SMASH. LOOK OUT FOR FEARGAL'S CONCERT AT THE WHITLA HALL, BELFAST IN FEBRUARY.

THAT PETROL EMOTION, AFTER A SUCCESSFUL TOUR WITH THE LONG RYDERS, RELEASED THEIR SECOND SINGLE 'V2', LATE IN 1985. THIS HAS PROVEN A GREAT SUCCESS, GETTING INTO THE HIGHER REACHES OF THE INDEPENDENT CHARTS. GREAT THINGS ARE EXPECTED OF THIS BAND IN 1986.

THINGS ARE ALSO LOOKING WELL FOR BELFAST MAN, ANDY WHITE AND COLENZO PARADE. ANDY WHITE IS OUR EQUIVALENT OF JOHN COOPER CLARK AND YOU MAY HAVE SEEN HIM RECENTLY ON THE OLD GREY WHISTLE TEST. AFTER THAT APPEARANCE HE SIGNED TO STIFF RECORDS, WHO RELEASED 'RELIGIOUS PERSUASION' AS HIS FIRST SINGLE. THE SINGLE HAS PICKED UP QUITE A BIT OF RADIO ONE AIRPLAY AND STILL MAY CHART.

COLENZO PARADE'S NEW SINGLE 'HALLELUJAH CHORUS' WAS PRODUCED BY EX TEARDROP EXPLODES AND FASHOIN GUITARIST, TROY TATE. IT HAS ALREADY SOLD OUT ITS INITIAL PRESSING OF 1,200 AND THE BAND ARE CURRENTLY ON TOUR IN HOLLAND.

EX COLENZO PARADE GUITARIST, JACKIE FORGIE ACCOMPANIED BY EX BIG SELF MEMBER, GORDIE BLAIR HAVE JOINED RUEFREX. THE BAND HAVE JUST RELEASED THEIR FIRST ALBUM, 'FLOWERS FOR ALL OCCASIONS' ON STIFF RECORDS TO GREAT CRITICAL ACCLAIM. WE CAN ONLY WAIT AND SEE IF THIS IS FOLLOWED UP BY HEALTHY SALES. ANYWAY, THE BAND SHOULD BE BACK IN THE PROVINCE SOON FOR SOME LIVE DATES.

ONE BY ONE RECORDS WILL BE RELEASING A COMPILATION CASSETTE FEATURING SUCH LOCAL ACTS AS THE KEEP, VIOLET SKY, COLENZO PARADE, TIE THE BOY, THE RHYTHM CREATURES AND MANY MORE.

THIS SHOULD BE OUT BY THE END OF JANUARY OR EARLY IN FEBRUARY. THEY ARE ALSO PLANNING TO RE-RELEASE THE KEEP'S SINGLE, 'NOT SO WONDERFUL'.



FERMANAGH HEAVY ROCK BAND, MAMA'S BOYS HAVE RELEASED AN EXCELLENT SINGLE IN, 'HARD'N'LOUD'. THE BAND HAVE BEEN TOURING QUITE A LOT RECENTLY TO PROMOTE THE SINGLE.

EXPECT AN ALBUM FROM THEM SOON.

BANDS IN THE STUDIOS AT THE MOMENT RECORDING SINGLES ARE THE OUTCASTS, IN SECRET STUDIOS, DUNDONALD, HEAVENLY BODIES IN HUGH MATIERS MATRIX STUDIO AND RHYTHM METHOD, WHO HAVE GONE TO LIVERPOOL TO RECORD THEIR SINGLE.

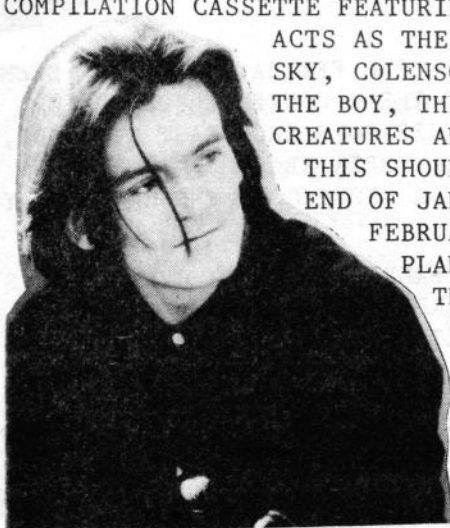
OVER THE NEXT OCUPLE OF MONTHS SEE THE FOLLOWING ARTISTS APPEARING IN THE PROVINCE, MANCHESTER'S FINEST: THE SMITHS AND NEW ORDER, DEPECHE MODE, OZZY OSEOURNE THE LEGENDRY BLUES GUITARIST, BO DIDDLEY, STING, DIRE STRAITS AND OF COURSE FEARGAL SHARKEY.

SOME NEW VENUES HAVE OPENED UP THEIR DOORS TO LIVE BANDS WHICH IS ENCOURAGING FOR THE NEW YEAR, THE DELTA BALLROOM AND THE SATELLITE CLUB IN THE CRESENT BAR ALSO IN BELFAST.

THERE ARE RUMOURS AROUND THAT TERRY HOOLEY IS SETTING UP ANOTHER LOCAL MAGAZINE AS WELL AS RE-ESTABLISHING THE OLD GOOD VIBRATIONS LABEL. WE CAN ONLY WAIT AND SEE.

BANDS TO LOOK OUT FOR THIS YEAR I RECKON ARE: REUNION, GHOST OF AN AMERICAN AIRMAN, HEAVENLY BODIES, THE KEEP, CONUNDRUM THE LIST IS ENDLESS

LOCAL NEWS



The beat in the heart of Belfast



15 CASTLE PLACE BELFAST
LOOK NO FURTHER!

WITH COMPLIMENTS

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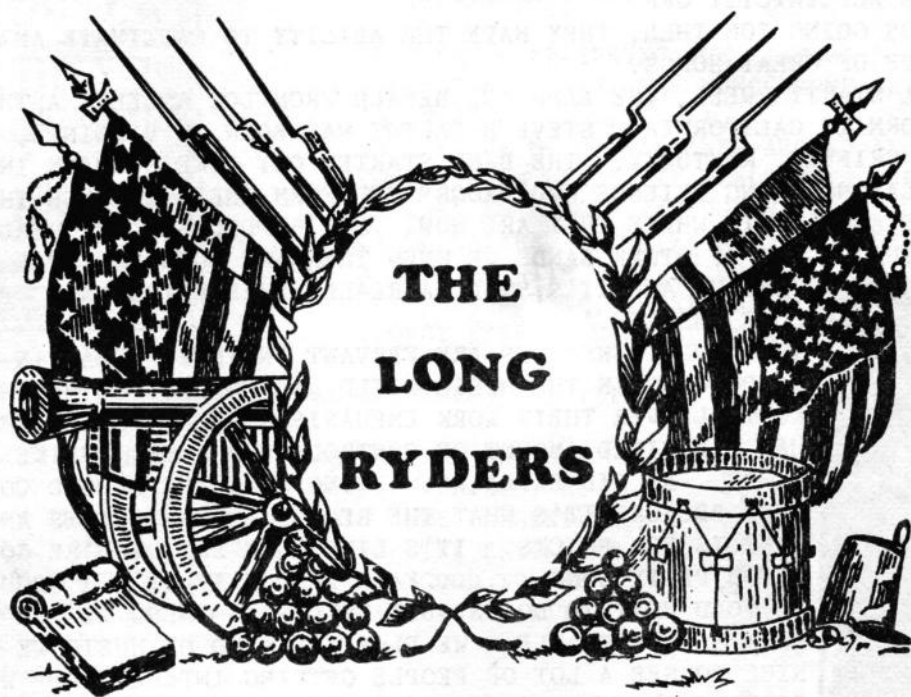
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THE FRONTIER MEN OF AMERICAN ROCK



MUCH HAS BEEN SAID AND PUBLICISED ABOUT THE NEW WAVE OF AMERICAN GUITAR BASED BANDS WHO HAVE FLOODED BRITAIN OVER THE PAST FEW MONTHS. NAMES LIKE THE RAIN PARADE, GREEN ON RED, R.E.M. AND LOS LOBOS ALL SPRING TO MIND. IN THIS PART OF THE COUNTRY ALL WE KNOW ABOUT THEM IS WHAT WE'VE HEARD OR READ IN THE MEDIA. NONE HAVE PRIVILEGED US WITH A VISIT, INSTEAD THEY ARE CONTENT TO PLAY A FEW SELECTED DATES AROUND LONDON BEFORE SPEEDING BACK TO THE STATES. AS SID GRIFFIN, THE BAND'S LEADER AND MENTOR, SO READILY POINTS OUT, 'WHAT'S THE USE OF COMING ALL THIS WAY AND ONLY PLAYING A FEW DATES IN ONE TOWN AND THEN FLYING BACK AGAIN, AND TELLING EVERYONE YOU'VE PLAYED BRITAIN, IT'S BULLSHIT, YOU'VE REALLY ONLY PLAYED TO A SMALL NUMBER OF PEOPLE. IT'S LIKE BRITISH BANDS GOING TO THE STATES AND ONLY PLAYING NEW YORK, L.A. AND CHICAGO, THERE'S STILL A HUGE AUDIENCE OUT THERE UNTAPPED AND IGNORANT TO YOUR MUSIC. THAT'S WHY WHEN WE CAME WE DECIDED TO PLAY TO AS MANY PEOPLE AS POSSIBLE AND SEE AS MUCH OF THE COUNTRY AS POSSIBLE, AND SO FAR IT'S BEEN GREAT'.

THE BAND FIRST CAME TO PROMINENCE A FEW YEARS BACK WITH THEIR FIRST ALBUM AND EP '10-5-60' IN THE STATES. 'NATIVE SONS', THEIR ALBUM HAS BEEN RELEASED IN AMERICA TO GREAT CRITICAL ACCLAIM THE CRITICS HAVE BEEN WOWED BY THE BAND'S ABILITY TO MERGE COUNTRY ROCK WITH PUNK. THEY HAVE EVEN BEEN COMPARED TO THE EARLY STOOGES AND MC5 FOR THEIR ENERGY AND ENTHUSIASM TOWARDS THEIR MUSIC. A FINE COMPLIMENT INDEED FOR ANY YOUNG BAND.

BUT THE BAND ARE NOT ONLY KNOWN FOR THE MUSICAL ATTRIBUTES, FOR THEY HAVE, IN THEIR LEADER, SID GRIFFIN, AS ONE MAGAZINE PUT IT, 'A MUSICAL ENCYCLOPEDIA, A GENUINE MUSICAL HISTORIAN'. HE HAS WRITTEN A BOOK ABOUT THE COUNTRY ROCK LEGEND, GRAM PARSONS OF THE BYRDS AND THE FLYING BURRITO FAME, WHO DIED OF A MORPHINE OVERDOSE OVER 12 YEARS AGO. HE IS ALSO A FREELANCE JOURNALIST FOR THE L.A. WEEKLY. ALTHOUGH ADMITTING ADMIRATION FOR PARSON'S MUSICAL ABILITY HE IS FERVANT TO POINT OUT THAT HE TOTALLY DISOWNS HIS LIFESTYLE, 'WHAT'S THE POINT, I SEE THE DEATHS OF PEOPLE LIKE GRAM, IAN CURTIS AND JIM MORRISON AS PATHETIC. THERE'S NO GLORY IN KILLING YOURSELF BY OVERDOSING AND TODAY'S SO CALLED WRITERS, WHO TRY TO ROMANTICISE IT ARE JUST PATHETIC AND IRRESPONSIBLE'.

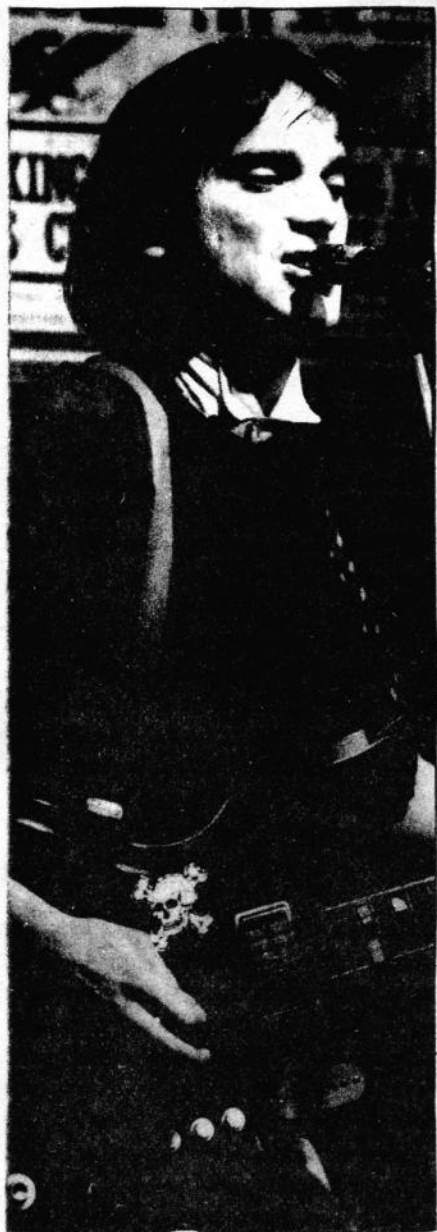
THE BAND WERE IN BELFAST TO PROMOTE THEIR NEW ALBUM 'STATE OF OUR UNION' AND THEIR SINGLE, 'LOOKING FOR LEWIS AND CLARKE'. THE ALBUM AND SINGLE WERE RECORDED IN WIMBLEDON IN ENGLAND WITH PRODUCER WILL BIRCH, A FACT I FOUND FUNNY - AN AMERICAN BAND COMING TO BRITAIN TO RECORD, SURELY IT WOULD HAVE BEEN EASIER AND CHEAPER TO STAY IN THE STATES AND RECORD THE ALBUM, BUT SID BACKED UP THE DECISION BY STATING 'WE WANTED TO GET AWAY FROM L.A. AND ALL ITS DISTRACTIONS, AS IT MAKES RECORDING A LOT EASIER AND LEAVES ALL YOUR ENERGIES TO CONCENTRATE ON THE JOB IN HAND, GETTING THE ALBUM DONE. ALSO, THIS COUNTRY WAS THE FIRST TO CATCH ON TO OUR KIND OF SOUND AND TO ACCEPT OUR APPROACH TO THE BAND IDEA, SO IT WAS ONLY NATURAL WHEN THE OPPORTUNITY AROSE TO RECORD THE ALBUM HERE, WE JUMPED AT THE CHANCE. BRITAIN IS STILL A MECCA FOR BANDS LIKE OURS AS THERE IS STILL A LOT OF RECORD INDUSTRY HOSTILITY BACK HOME. THEY'RE STILL SITTING ON THE FENCE.'

HOW WOULD YOU DESCRIBE THEIR MUSIC? MANY HAVE TRIED BUT FEW HAVE BEEN ABLE TO CAPTURE ITS' IDENTITY AS THEY ARE NEITHER A STRAIGHT COUNTRY BAND OR A STRAIGHT PUNK BAND. THEY HAVE A

WIDE RANGE OF INFLUENCES FROM HANK WILLIAMS RIGHT UP TO THE SEX PISTOLS AND TO WITNESS THE ENERGY THEY RELEASE ON THEIR AUDIENCE WHILE ON STAGE IS AMAZING, AS WAS PROVEN THAT NIGHT AT QUEENS WHEN THEY HAD TO BE ASKED TO LEAVE THE STAGE OR THE MANAGEMENT WERE GOING TO SWITCH THE ELECTRICITY OFF.

THEY HAVE TWO THINGS GOING FOR THEM, THEY HAVE THE ABILITY TO CAPTIVATE AN AUDIENCE AS WELL AS AN ABUNDANCE OF GREAT SONGS.

SO WHERE DID IT ALL START? WELL, THE BAND ALL HERALD FROM LOS ANGELES ALTHOUGH ONLY GREG SOWDERS WAS BORN IN CALIFORNIA. STEVE MCCARTHY WAS BORN IN VIRGINIA, TOM STEVENS IN INDIANA AND SID GRIFFIN, KENTUCKY. THE BAND STARTED OUT LIKE SO MANY IN THE WORLD, AS A GARAGE BAND PLAYING AMONG FRIENDS AND PROGRESSED FORM THEIR THROUGH THE PUB AND CLUB CIRCUIT IN LOS ANGELES TO WHERE THEY ARE NOW. SID REFLECTS, 'THE REALLY GOOD PART OF OUR SUCCESS IS THAT A LOT OF OTHER BANDS WE KNEW THEN ARE DOING AS WELL OR EVEN BETTER



THAN US AND IT'S STILL A REALLY FRIENDLY SCENE. PEOPLE LIKE LONE JUSTICE.'

THE BAND THEMSELVES ARE FERVANT IN THEIR IDEAS IN WHAT THEY INTEND TO DO IN THE MUSIC FIELD AND CONFESS TO HAVING STRICT CONTROL OVER THEIR WORK EMPHASISING THAT THEIR RECORD COMPANY HAS A LIMITED AMOUNT OF CONTROL OVER THEM, UNLIKE SOME OTHER BANDS. AS SID EXPLAINS, 'DOING WHAT THE RECORD COMPANY SAYS JUST BECAUSE IT'S WHAT THE RECORD COMPANY WANTS AND NOT WHAT YOU WANT IS FOR PRICKS. IT'S LIKE THEY SAY, YOU'RE GOING TO RECORD A TOM PETTY SONG FAIR ENOUGH IF IT'S A GOOD SONG BUT TO BE TOLD WHAT TO DO IS JUST BULLSHIT. ALSO WE DON'T REALLY CARE WHAT'S FASHIONABLE. WE PLAY THE KIND OF MUSIC WE LIKE AND IT'S NICE TO SEE A LOT OF PEOPLE GETTING INTERESTED. WE DON'T WASTE TIME BITCHING ABOUT OTHER BANDS. WE GET ON WITH WHAT WE DO!' IT'S THIS STRAIGHTFORWARDNESS AND THEIR ABILITY FOR HARD WORK THAT HAS GOT THEM WHERE THEY ARE TODAY.

THE BAND ARE ALSO VERY PROUD OF THEIR ROOTS AND WHERE THEY COME FROM AND THEY HATE THE WORLD'S MISCONCEIVED CONCEPTION OF AMERICA. THIS LED US ON TO THE BAND'S VIEW OF MR REAGAN AND HOW HE SEEMS TO HAVE GIVEN AMERICA A NEW BELIEF IN ITSELF. 'BASICALLY AMERICA IS TIRED OF TAKING SHIT OF PEOPLE, TIRED OF TAKING SOME MOVE AGAINST WHAT WE PERCEIVED AS THE COMMUNISTS AND TAKING SHIT ABOUT IT FROM OUR ALLIES, BECAUSE THEY'RE SCARED OF THE ARABS. BEFORE I GO ON I HAVE TO POINT OUT THAT NONE OF THE BAND VOTED FOR REAGAN. THE THING IS THAT PEOPLE REALLY LIKE REAGAN, HE MAKES VERBAL MISTAKES ALL THE TIME AT HIS PRESS CONFERENCES AND HE QUOTES FACTS HE DOESN'T KNOW REALLY, THE THING IS, HE IS A WONDERFUL ACTOR, HE'S VERY FUNNY, HE TELLS A GREAT IRISH STORY, HE HAS GOT A LOT OF PERSONALITY. YOU GET THE SENETORS IN THERE WHO ARE MAD AT HIM AND HE STARTS TALKING ABOUT HANGING AROUND WITH ERROL FLYNN AND HUMPHREY BOGART IN 1944 AND THEY FALL DOWN AND LOVE HIM. MY FAVOURITE ONE IS WHEN HE WENT TO EAST BERLIN AND HE'S LOOKING AT THE GREAT WALL AND THERE'S A NEUTRAL ZONE BETWEEN THE RUSSIAN AND AMERICAN TROOPS AND REAGAN TAKES HIS FOOT AND PUTS IT ON THE RUSSIAN SIDE REAL QUICK AND PULLS IT BACK, IT'S ON ALL NEWS REELS, HIM MAKING FUN OF IT AND BEHAVING LIKE A SCHOOL KID WOULD AND THAT PLAYS REAL GOOD IN THE STATES. PEOPLE REALLY LIKE THAT SORT OF THING AND THINK THAT THE GUY'S A SCREAM. HE'S ALMOST A FATHER FIGURE TO THEM.

IT WAS AT THIS POINT THAT THE INTERVIEW HAD TO END AS THE BAND HAD TO RUSH BACK TO THEIR HOTEL BEFORE GOING ON TO DUBLIN THE NEXT DAY. LET'S HOPE IT'S NOT LONG BEFORE THEY BRING BACK THEIR PART OF AMERICA TO THESE SHORES.

M. MAXWELL

MUSIQUE

2 King Street Bangor Tel (0247) 452471

SOME OF THE FANZINES RECEIVED OVER THE PAST MONTH, REVIEWED BY W. MAXWELL.



"ROUSKA" - FEATURING THE SISTERS OF MERCY, CABARET VOLTAIRE, THE MONOCHROME SET, THE CLASH AND MORE.

ONE OF THE MAJOR FANZINES AROUND AT THE MINUTE. COMING FROM LEEDS, IT DEALS WITH THE LOCAL SCENE AS WELL AS CONCENTRATING ON MAJOR ACTS LIKE THE CLASH, CABARET VOLTAIRE AND THE SISTERS OF MERCY. A FANZINE WITH QUALITY WRITTEN ALL OVER IT 50P FROM ROUSKA, 19 STANSFIELD CHAMBERS, GREAT GEORGE STREET. LEEDS 1, YORKSHIRE, ENGLAND.

"OOZ 3" - FEATURING ECHO AND THE BUNNYMEN, THE VEIL, JOOLZ, LEDERNACKEN, FUZZTONES.

28 JAM PACKED PAGES OF FUN. THE WRITING IN THIS FANZINE IS OF A VERY HIGH STANDARD AND AGAIN, AS WITH MOST OF THE FANZINES REVIEWED, THE PRESENTATION IS FAULTLESS. RECOMMENDED ALONE FOR THE EXCELLENT ECHO AND THE BUNNYMEN ARTICLE. IT'S GOOD TO SEE A FANZINE THAT SUPPLEMENTS THE MUSICAL MATTER WITH HUMOUROUS STORIES AND CARTOONS.

A WELL BALANCED READ

45P FROM OOO MAGAZINE, 33 SUSSEX ROAD, SIDCUP, KENT, DA14 6LF.



RUMBLE 2



"RUMBLE 2" "THE FANZINE THAT REFUSED TO DIE". AFTER A LENGTHY WAIT, RUMBLE 2 HAS ARRIVED WITH INTERESTING INTERVIEWS WITH THE CRAMPS AND THE GUN CLUB. A FANZINE MAINLY MADE UP OF FEATURES ON AMERICAN AND AUSTRALIAN GARAGE BANDS. INTERESTING PIECE ON VIDEO NASTIES THROWN IN AS WELL. A YOUTHFUL AND ENERGETIC EXERCISE IN ROCK'N'ROLL PRESS

60P FROM RUMBLE, 8 CAROLHILL PARK, TOOME ROAD, BALLYMENA, CO. ANTRIM, BT42 2DF, N. IRELAND.

"WHAT A NICE WAY TO TURN SEVENTEEN" - JOHNNY THUNDERS SPECIAL ISSUE. A FANZINE SOLELY DEVOTED TO JOHNNY THUNDERS. A MUST FOR THUNDER'S FANS. IT GIVES A DETAILED ACCOUNT OF THE MAN'S CAREER FROM THE BEGINNINGS IN THE NOW LEGENDRY NEW YORK DOLLS THROUGH TO THE HEARTBREAKERS AND UP TO THE PRESENT DAY. THE GENERAL LAYOUT AND PRESENTATION OF THE MAGAZINE IS FAULTLESS BUT AT £1 A TIME, FOR DEVOTEES ONLY £1 FROM WHAT A NICE WAY TO TURN SEVENTEEN, 4 CONISTON ROAD, LEAMINGTON SPA, WARWICKSHIRE, CV32 6PQ, ENGLAND.



SPECIAL ISSUE

"ANOTHER EMPIRE 2" - FEATURING THE CHAMELEONS, NEW MODEL ARMY, 3JOHNS, MEMBRANES. ANOTHER EXCELLENT FANZINE FROM THE NORTH OF ENGLAND. STANDARD FORM BUT SNAPPY THAN MOST, AS WELL AS BEING ONLY 30P.

30P FROM ANOTHER EMPIRE, 60GDEN CLOSE, HEYWOOD, LANCs, OL10 3MZ, ENGLAND.

IF YOU WANT YOUR FANZINE REVIEWED IN HELDEN, SEND US A COPY TO THE FOLLOWING ADDRESS:-

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BELFAST.

PLEASE REMEMBER, WHEN SENDING FOR ANY OF THE ABOVE FANZINES ENCLOSE 25P P&P.

"Van The Man"

"VAN MORRISON - A RETROSPECTIVE" BY GORDON IRWIN

WITHOUT WISHING TO UNDERMINE THE PIECE BEFORE IT HAS EVEN BEGUN, THE TASK OF EVEN ATTEMPTING TO WRITE OR COMPILE SOME KIND OF SENSIBLE ESSAY ON VAN MORRISON IS SO INTIMIDATING THAT THE THOUGHT OF ABANDONING THE IDEA IS NOT TOTALLY UNREASONABLE. MUCH MORE ELABORATE AND DETAILED EFFORTS HAVE ALREADY BEEN PUBLISHED HOWEVER WHAT FOLLOWS IS A SINCERE ASSESSMENT OF THE MAN'S RECORDED LEGACY AND HIS INFLUENCES, FROM A GENUINE ADMIRER OF HIS MUSIC (WITH NO COLLEGE DEGREES OR GUIDANCE BY WAY OF PERSONAL CONTACT, AND WITH ABSOLUTELY NO ULTERIOR MOTIVES OR WISH TO MISREPRESENT THE SUBJECT IN ANY WAY). WITH THE TIME AND SPACE ALLOTTED FOR SUCH AN UNDERTAKING UNFORTUNATELY NOT EVERYTHING CAN BE COVERED, AND WHAT IS DISCUSSED MAY NOT BE VIEWED IN THE DETAIL IT DESERVES, SO WITHOUT FURTHER ADO LET US BEGIN.

BORN IN BELFAST ON 31ST AUGUST, 1945, ONE OF THE 'WAR' CHILDREN AS DESCRIBED IN HIS SONG ENTITLED 'WILD CHILDREN', VAN GREW UP IN A HOUSEHOLD WITH PARENTS WHO WERE AVID LISTENERS OF THE JAZZ AND BLUES ARTISTS OF THE DAY, AND MANY WHO INEVITABLY HAD A GREAT INFLUENCE ON HIS LATER MUSICAL DEVELOPMENT. EVEN NOW VAN WOULD STILL HOLD DEAR THESE TIMELESS RECORDINGS, AS EVINced THROUGH THE YEARS BY WAY OF PAYING HOMAGE AND TRIBUTES IN HIS OWN SONGS SUCH AS 'ASTRAL WEEKS' WHEREIN HE MENTIONS HUDDIE LEDBETTER (KNOWN BETTER AS LEAD BELLY), IN 'THESE DREAMS OF YOU' - ('AND RAY CHARLES WAS SHOT DOWN, BUT HE GOT UP TO DO HIS BEST'), AND MORE RECENTLY IN 1982 ON 'CLEANING WINDOWS' ('I HEARD LEADBELLY AND BLIND LEMON ON THE STREET WHERE I WAS BORN, SONNY TERRY, BROWNIE MCGHEE, MUDDY WATERS SINGING I'M A ROLLING STONE'). TO THIS DAY IN LIVE CONCERTS HE CONTINUES TO PERFORM HIS OWN PERSONAL TRIBUTE TO ANOTHER OF THE LEGENDARY BLACK BLUES MASTERS, SONNY BOY WILLIAMSON IN THE RHYTHM'N'BLUES CLASSIC 'HELP ME' RECORDED FOR POSTERITY ON VAN'S OWN LIVE DOUBLE SET FROM 1973 'IT'S TOO LATE TO STOP NOW'.

AFTER LEAVING SCHOOL VAN PERFORMED IN VARIOUS BANDS INCLUDING THE MONARCHS (PLAYING MAINLY SAXAPHONE AND SUBJECTED TO WEARING SUITS WHICH WERE OBLIGATORY AT THE TIME) AND GAINED VALUABLE EXPERIENCE FROM LIVE PERFORMANCES, RECORDING ONE SINGLE IN 1963 CALLED 'BOOZOO HULLY GULLY' WHICH DIDN'T SET THE CHARTS ALIGHT, BUT WAS ANOTHER SMALL STEPPING STONE TO THE SUBSEQUENT CAREER HE WAS TO EVOLVE OVER LATER YEARS. IN 1964 A MOST IMPORTANT CHAPTER WAS OPENED WITH THE RESIDENCY AT THE MARITIME HOTEL IN BELFAST BY THE NEXT INCARNATION, NAMELY THEM. PLAYING FOR SHEER ENJOYMENT AND BEER MONEY, THEY WERE SIGNED TO DECCA RECORDS WHO ATTEMPTED TO PORTRAY THEM AS SOME KIND OF IRISH ROLLING STONES, WHILE IN REALITY THEY PREFERRED TO PLAY THE MUCH LOVED RHYTHM'N'BLUES SONGS OF THE AFOREMENTIONED INFLUENCES THAN PLAY THE GAME OF IMAGE POSING AND COMPETE WITH THE LIKES OF THE BEATLES AND THEIR ILK, WHO AT THIS TIME WERE UNDISPUTED LEADERS IN THEIR OWN FIELD OF COMMERCIALY SUCCESSFUL AND CRITICALLY ACCLAIMED POP MUSIC THROUGH THE SONG WRITING ABILITIES MAINLY OF JOHN LENNON AND PAUL McCARTNEY. THIS IS NOT INTENDED AS A SLIGHT ON THE BEATLES, MERELY TO POINT OUT THAT VAN'S OWN CHOSEN PATH WAS FAR REMOVED FROM THEIR'S.

THE FIRST MAJOR SUCCESS IN RECORD SALES IN ENGLAND WAS THE 1964 SINGLE 'BABY PLEASE DON'T GO' WHICH GAINED FURTHER EXPOSURE AS THE ADOPTED THEME TUNE TO THE CULT MID-SIXTIES POP PROGRAMME, 'READY, STEADY, GO' AND THIS WAS FOLLOWED UP BY THE BERT BERNES CLASSIC, 'HERE COMES THE NIGHT'. WHILE AUDIENCES TURNED UP EXPECTING A REPERTOIRE OF POP HITS, THEM INSTEAD RIPPED THROUGH THEIR FAMILIAR RHYTHM'N'BLUES SET WHICH REPUTEDLY DREW LESS THAN AN ECSTATIC RESPONSE FROM THE BEWILDERED AND ANTAGONISTIC CROWDS ACROSS THE PROVINCES. VAN HAS GONE ON RECORD ('THE STORY OF THEM') AND IN PRINT AS SAYING THAT THE GROUP LIVED AND DIED



AT THE MARITIME, AND ONCE THE RECORD COMPANY STARTED PRESSURISING FOR HIT SINGLES, PROPELLING A FORCED IMAGE AND SANK TO BRINGING IN SESSION MUSICIANS TO REPLACE OTHER MEMBERS OF THE BAND, THEM WERE CLEARLY NO MORE. DESPITE THEIR BRIEF AND TURBULENT PASSAGE BETWEEN 1964 - 1967, THEY RELEASED SOME SUPERB ALBUMS WHICH STILL STAND UP TO-DAY, INCLUDING SONGS LIKE MORRISON'S OWN 'MYSTIC EYES', 'GLORIA' (EASILY THE FINEST 'B' SIDE OF ALL TIME AND COVERED BY MANY ARTISTS), AND MOST NOTABLY BOB DYLAN'S 'IT'S ALL OVER NOW, BABY BLUE' WHICH WAS A SMALL INDICATION POINTING TO THE DIRECTION HE WOULD LATER TAKE, PRINCIPALLY IN THE AREA OF SONGWRITING.

VAN HAD BEEN WRITING HIS OWN SONGS DURING HIS TIME WITH THEM AND AIDED BY HIS EXTENSIVE KNOWLEDGE OF THE BLUES, JAZZ AND SOUL HERITAGE, AS WELL AS THE LITERARY WORKS OF BEAT POETS LIKE JACK KEROUAC SUCH AS 'ON THE ROAD' AND 'THE DHARMA BUMS' (ONCE AGAIN ACKNOWLEDGED IN SONG ON 'CLEANING WINDOWS' FROM THE 1982 ALBUM 'BEAUTIFUL VISION'), HE WAS ABLE TO DRAW IN ADDITION ON HIS OWN EXPERIENCES AND RELATIONSHIPS PROVIDING A BASIS FOR LATER COMPOSITIONS. WITH THEM DISBANDED, VAN RETURNED TO BELFAST FINDING NO REAL OPPORTUNITIES TO CONTINUE FROM BOTH A MUSICAL STANCE AND ALSO FROM A VIABLE BUSINESS SITUATION. VAN'S ASPIRATION HAD BEEN TO SOMETIME MAKE IT TO THE STATES, HOPEFULLY, EVENTUALLY CALIFORNIA, AND AN OFFER TO WORK AND A TICKET TO NEW YORK FROM RECORD PRODUCER BERT BERNES AFTER THE DEMISE OF THEM SEEMED THE BEST OPTION AT THE TIME.

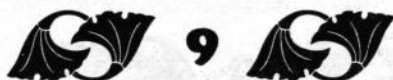
IN 1967 VAN RECORDED A SERIES OF TRACKS WHICH WERE INTENDED AS SINGLES, THE BEST KNOWN PROBABLY BEING 'BROWN EYED GIRL' A CLASSIC EVOCATION OF YOUNG LOVE STILL PERFORMED TO-DAY IN A REGULAR OPENING MEDLEY AUGMENTED WITH THREE THEM SONGS 'BABY PLEASE DON'T GO', 'GLORIA' AND 'HERE COMES THE NIGHT'. BERT BERNES' RECORD LABEL, BANG FINALLY RELEASED AN ALBUM, 'BLOWIN' YOUR MIND' INCLUDING THESE SESSIONS FEATURING THE TORTURED 'T.B. SHEETS' WHICH ANY ATTEMPT AT GRAPHIC DESCRIPTION WOULD FAIL TO FAIRLY DO JUSTICE TO.

FOLLOWING THE BANG SESSIONS BERT BERNES DIED UNEXPECTEDLY IN 1967 AND VAN WAS LEFT ONCE AGAIN IN THE POSITION OF BEING AN ARTIST WITHOUT A RECORD CONTRACT. HE CONTINUED WITH LIVE GIGS AND WAS SOON SIGNED TO WARNER BROS WHO HAD EXPRESSED AN INTEREST IN RECORDING HIM DURING HIS STINT WITH BANG, AND THE FIRST RELEASE IN 1968 WAS THE TIMELESS MASTERPIECE 'ASTRAL WEEKS' THE REVERENCE THAT THIS ALBUM IS HELD IN CANNOT BE ADEQUATELY EXPRESSED. THE ALBUM IS AS MUCH A MOOD AS AN ALBUM OF SONGS, SUNG AND PLAYED BY NO ONE IN A MANNER BEFORE OR SINCE. FROM THE LYRICAL MONTAGE OF IMAGES CONJURED UP IN 'MADAME GEORGE', THROUGH THE LILTING TITLE TRACK TO 'CYPRUS AVENUE', A HEARTFELT EVOCATIVE TRIBUTE TO A PICTURESQUE LANDMARK IN BELFAST WHERE HE USED TO VISIT AS A REFUGE OF SOLITUDE WHEN HE WAS GROWING UP. OTHER VIVID SKETCHES INCLUDED THE LONGING IMAGERY OF 'BALLERINA' WHILE ON THE OTHER HAND, AS IN 'T.B. SHEETS' BEFORE, DEATH IS REVISITED AS A THEME IN 'SLIM SLOW SLIDER'. 'ASTRAL WEEKS' REMAINS A FAVOURITE WITH THE MOST ARDENT OF VAN MORRISON ENTHUSIASTS I THINK IT WOULD BE FAIR TO SAY, AND IT HAS SOLD CONSISTENTLY WELL DURING THE LAST TWO DECADES REGARDLESS OF ANY FLASH-IN-THE-PAN TRENDS OR FASHIONS.

WARNER BROS CONTINUED FOR THE NEXT ELEVEN YEARS RELEASING VAN MORRISON'S MONUMENTAL RECORDED OUTPUT AND IN ADDITION TO THESE THERE WERE ENTIRE ALBUMS, SUPPOSEDLY RECORDED AND SHELVED, ONE RUMOURED WITH THE CRUSADERS AMONG OTHERS, FOR VARIOUS REASONS WHICH ONLY THE MAN HIMSELF CAN CONFIRM. TWO YEARS AFTER 'ASTRAL WEEKS', 'MOONDANCE' WAS RELEASED WHICH INCLUDED, IN ADDITION TO THE JAZZY TITLE TRACK (SURELY THE BEST SONG FRANK SINATRA HAS NEVER RECORDED), THE TOUR-DE-FORCE, 'CARAVAN' AND THE BEAUTIFUL 'INTO THE MYSTIC' ON WHICH MORRISON SANG 'AND WHEN THAT FOGHORN BLOWS YOU KNOW I WILL BE COMING HOME' COMPLIMENTED BY SOME SAX SUBSTITUTING FOR THAT FOGHORN, ONE OF THE MANY PRICELESS MOMENTS ON THE ALBUM. THE NEXT ALBUM, 'HIS BAND AND THE STREET CHOIR' INCLUDED A VALUABLE HIT SINGLE ON THE AMERICAN CHARTS IN THE FORM OF 'DOMINO' ('JUST WANNA HEAR SOME RHYTHM 'N' BLUES MUSIC ON THE RADIO' IT DEMANDED), THE BAND AND BRASS SECTION IN FULL FLIGHT AND IT ALSO FEATURED THE SUBDUED LOVE SONG, 'I'LL BE YOUR LOVER, TOO'. THE OVERALL FEEL OF THE ALBUM CAME ACROSS AS RELAXED AND IN GOOD SPIRITS.

'TUPELO HONEY' RELEASED IN 1971 WAS AN IMPRESSIVE COLLECTION OF SONGS WITH A COUNTRY FLAVOUR TO THEM, SPECIFICALLY 'I WANNA ROO YOU' AND 'WHEN THAT EVENING SUN GOES DOWN'. THE OPENING TRACK, 'WILD NIGHT', AN UPTEMPO NUMBER, POSSESSED LYRICAL REFERENCES TO STREET IMAGERY (I'M SURE BRUCE SPRINGSTEEN HAS LISTENED TO THIS TRACK MORE THAN ONCE). IT KICKED OFF THE ALBUM IN FINE FORM AND THE INCLUSION OF THE STANDOUT TITLE TRACK AND THE CLOSING 'MOONSHINE WHISKEY' WERE AMPLE PROOF THAT THE MAN WAS STILL AT THE HEIGHT OF HIS CREATIVE POWERS AND SONGWRITING GENIUS. IRONICALLY, THE ALBUM, ONE OF HIS BIGGEST SELLERS, HAS SUPPOSEDLY BEEN UNDERRATED AND DISMISSED BY VAN HIMSELF IN DISCUSSIONS ON ITS MERIT IN PREVIOUS INTERVIEWS.

FOLLOWING THIS WE WERE TREATED TO 'SAINT DOMINIC'S PREVIEW' WHICH AGAIN MAINTAINED THE PEAK AND CONTAINED SOME OF HIS FINEST SONGS YET WRITTEN. THE TITLE TRACK FEATURED THE FAMOUS LINE 'IT'S A LONG WAY TO BUFFALO, IT'S A LONG WAY TO BELFAST CITY TOO' PLUS THE FAMILIAR TRIBUTE TO THE GREAT SOUL SINGER WHICH OPENED THE RECORD, NAMELY 'JACKIE WILSON SAID' (A LATER HIT OF COURSE FOR DEXYS MIDNIGHT RUNNERS IN 1982), AND THE MAMMOTH 'LISTEN TO THE LION'



UNDENIABLY THE HIGHLIGHT OF ANOTHER CLASSIC ALBUM. VAN ALSO FOUND TIME TO GUEST ON TWO ALBUMS OF ONE OF HIS PRIME INFLUENCES, JOHN LEE HOOKER, DUETTING ON THE TRACKS 'NEVER GET OUT OF THESE BLUES ALIVE' AND 'GOING DOWN' TO GREAT EFFECT.

BY 1973 VAN WAS TOURING QUITE EXTENSIVELY WITH HIS TEN-PIECE ENSEMBLE, THE CALEDONIA SOUL ORCHESTRA, WHICH ALSO INCLUDED A FOUR-PIECE STRING SECTION KNOWN AS THE OAKLAND SYMPHONY ORCHESTRA LED BY VIOLINIST, NATHAN RUBIN. THE CALEDONIA SOUL ORCHESTRA INCLUDED MUSICIANS WHO HAD PLAYED ON THE ALBUMS AND IN A LIVE CONTEXT, FROM THE BEGINNING OF THE DECADE, FOR EXAMPLE, PIANIST JEFF LABES, GUITARIST JOHN PLATANIA, SAXAPHONIST JACK SCHROER AND LONG TIME BASSIST DAVID HAYES (STILL WITH HIM). THE NEW MATERIAL FEATURED ON THE TOUR CAME FROM 'HARD NOSE THE HIGHWAY' WITH THE SINGLE 'WARM LOVE', THE TRADITIONAL McPEAKE SONG, 'PURPLE HEATHER' (ALSO KNOWN AS 'WILD MOUNTAIN THYME') AND ONE COVER VERSION, HIS FIRST SINCE THE DAYS OF THEM, THE TITLE BEING 'GREEN' (WHICH HAS ALSO BEEN COVERED BY RAY CHARLES). HOWEVER, IT WAS THE TITLE TRACK 'WARM LOVE' AND THE MELODIC 'WILD CHILDREN' WHICH WERE AIRED THE MOST REGULARLY IN CONCERT FROM THIS ALBUM.

VAN MORRISON RETURNED TO PLAY HIS FIRST BRITISH TOUR SINCE HE HAD PLAYED WITH THEM, A FULL SIX YEARS PREVIOUSLY. THE HIGHLIGHTS OF THE TOUR WERE UNDOUBTEDLY THE TWO CONCERTS AT THE RAINBOW THEATRE IN LONDON, GIGS THAT WERE A REVELATION TO WITNESS WHICH I WAS FORTUNATE ENOUGH AND PRIVELEGED TO HAVE BEEN AT, EXPERIENCING TWO SETS OF MUSIC FROM AN ARTIST AND HIS BAND THE LIKE OF WHICH HAS NEVER BEEN EQUALLED, AND I DON'T SAY THAT FLIPPANTLY. FROM THESE CONCERTS, ONE OF WHICH WAS TELEVISED THE FOLLOWING YEAR ON BBC TV'S 'THE OLD GREY WHISTLE TEST', A LIVE DOUBLE SET WAS RELEASED ENTITLED 'IT'S TOO LATE TO STOP NOW', INCLUDED ON IT ALSO SONGS RECORDED IN LOS ANGELES AND SANTA MONICA FROM THE STATESIDE TOUR.

WITH A SUBSEQUENT TOUR AFTER THIS IN 1974, VAN TOURED WITH A SMALLER LINE-UP, THE CALEDONIA SOUL EXPRESS, AND FINALLY MADE IT TO DUBLIN, ALBEIT A BIT UNDER THE WEATHER AS HE HAD BECOME INFECTED WITH A VIRUS AND HAD A FEVER. NOT WANTING TO LET HIS FIRST IRISH SOLO DATES BE CANCELLED, VAN WENT AHEAD WITH THE CONCERTS WHICH WERE WARMLY RECEIVED. ALSO THIS YEAR ANOTHER STUDIO ALBUM SURFACED, 'VEEDON FLEECE', A CALM, SERENE SELECTION OF SONGS PLAYED WITH ACOUSTIC GUITARS TITLES SUCH AS 'COME HERE MY OBLIGATORY 45), 'STREETS OF DON'T PULL NO PUNCHES BUT YOU WITH LYRICAL REFERENCES TO CRITICALLY ACCLAIMED AND HAS LISTENERS OF THE MAN'S MUSIC.



PROMINENTLY TO THE FORE ON LOVE', 'FAIR PLAY', 'BULBS' (THE ARKLOW' AND THE INTRIGUING 'YOU DON'T PUSH THE RIVER' COMPLETE WILLIAM BLAKE. THE ALBUM WAS A SPECIAL PLACE IN THE HEARTS OF

VAN CONTINUED TOURING MONTREUX JAZZ FESTIVAL IN IONAL TELEVISION APPEARANCE WEST GERMANY, BUT ALTHOUGH HE IT WAS TO BE ANOTHER THREE YEARS BEFORE THE NEXT ALBUM CAME OUT. THAT ALBUM WAS, 'A PERIOD OF TRANSITION'. THIS PARTICULAR RECORDING WAS A MOST UNDERRATED WORK, HOWEVER IT WOULD BE FAIR TO SAY NOT ONE THAT WAS ACCORDED ITS TRUE WORTH REFLECTED IN RECORD SALES DESPITE ITS ARTISTIC VALIDITY. IT FEATURED LONGER TRACKS AND NEVERTHELESS SOME SUPERB SONGS SUCH AS 'COLD WIND IN AUGUST' AND 'THE ETERNAL KANSAS CITY'. 'JOYOUS SOUND' WAS CHOSEN AS THE SINGLE AND HAS BEEN PLAYED INTERMITTENTLY SINCE THIS PERIOD. VAN ALSO HAD A LITTLE HELP FROM A FELLOW ARTIST AND FRIEND WHO PLAYED KEYBOARDS AND GUITAR, DR JOHN, THE WELL-KNOWN PIANIST FROM NEW ORLEANS. VAN MADE ONE FINAL ALBUM FOR WARNER BROTHERS IN 1978, 'WAVELENGTH' AND HE EMBARKED ON HIS FIRST US TOUR TAKING IN ALSO CANADIAN DATES, FOR SEVERAL YEARS WITH A NEWLY ASSEMBLED GATHERING OF MUSICIANS TO HELP PROMOTE IT AND WOULD THINK GET BACK INTO LIVE PERFORMANCES. NEVER ONE TO REALLY FAVOUR THE LARGER, IMPERSONAL AUDITORIUMS PLAYING TO MANY THOUSANDS OF PEOPLE NIGHT AFTER NIGHT, HE OPTED, CHARACTERISTICALLY, FOR THE MORE INTIMATE SURROUNDINGS OF VENUES LIKE NEW YORK'S BOTTOM LINE AND THE ROXY THEATRE IN LOS ANGELES FROM WHICH A LIVE PROMOTIONAL ALBUM (APPARENTLY CIRCULATED TO DISC-JOCKEYS ONLY) WAS RECORDED. IT CONTAINED SONGS FROM THE 'WAVELENGTH' ALBUM AND OTHER OLDER FAVOURITES, 'KINGDOM HALL' AND THE TITLE TRACK PRODUCED FINE BAND PERFORMANCES AND A COMMITTED SOULFUL VOCAL FROM THE MAN, WHILE A SONG LIKE 'HUNGRY FOR YOUR LOVE' PROVED HE COULD STILL WRITE A BEAUTIFUL LOVE SONG, ALMOST A NATURAL COMPANION TO HIS EARLIER 'CRAZY LOVE' FROM THE ALBUM 'MOONDANCE'. THE TOUR EVENTUALLY CAME TO EUROPE, INCLUDED WAS A SUCCESSFUL RETURN TO BRITISH AUDIENCES AND MORE IMPORTANTLY HIS FIRST FULL IRISH TOUR WITH DATES IN DUBLIN AND CORK, PLUS THE PIECE DE RESISTANCE, HIS LONG AWAITED HOME COMING TO BELFAST IN THE FORM OF TWO SHOWS AT THE WHITLA HALL IN FEBRUARY 1979. THE RETURN WAS TRIUMPHANT AND A VIDEO EMERGED FROM THE TOUR ENTITLED 'VAN MORRISON IN IRELAND' DEPICTING VAN VISITING FAMILIAR LAND MARKS AND SCENES IN BELFAST AND DUBLIN DURING HIS STAY.

THERE FOLLOWED ON THE RECORDING ASPECT OF THINGS, A CHANGE OF RECORD COMPANY TO

MERCURY AND THE FIRST FRUITS OF THIS UNION WAS THE RELEASE OF 'INTO THE MUSIC'. WITH THE EMOTIONAL READING OF 'ANGELIOU', ALONG WITH PROBABLY HIS MOST COMMERCIAL SUCCESSFUL SOLO SINGLE IN BRITAIN, 'BRIGHT SIDE OF THE ROAD', TO THE SPIRITUAL 'FULL FORCE GALE' AND THE UNIQUE VERSION OF TOMMY EDWARDS' 'IT'S ALL IN THE GAME', THIS WAS A SATISFYING COLLECTION OF TRACKS, PARTICULARLY FOR THE SUPERB HORN ARRANGEMENTS OWING MUCH TO SAXAPHONIST PEE WEE ELLIS AND MARK ISHAM ON TRUMPET WHO WERE TO ASSIST VAN ON ALBUM AND IN CONCERTS FOR SEVERAL YEARS TO FOLLOW.

A BEGINNING OF A NEW DECADE CONFIRMED THAT THERE WERE NO SIGNS OF HIS SONGWRITING SKILLS DIMINISHING AND SAW THE RELEASE OF 'COMMON ONE', QUITE A RADICAL DEPARTURE FROM THE SHORTER, MORE CONCISE SONGS OF THE PREVIOUS RECORD. THIS ALBUM HAD ONLY SIX TRACKS, TWO OF WHICH STRETCHED TO FIFTEEN MINUTES IN LENGTH, NAMELY 'SUMMERTIME IN ENGLAND' AND 'WHEN HEART IS OPEN'. 'HAUNTS OF ANCIENT PEACE' WAS A STATED PIECE AIDED BY AN EXCELLENT SAX SOLO FROM PEE WEE ELLIS, WHILE 'SUMMERTIME IN ENGLAND' OPENLY EPITOMISED THE LOVE FOR THE WELL-KNOWN GREATS OF ENGLISH LITERATURE AND SUBSEQUENTLY IN A LIVE SHOW TRANSFORMED INTO PRACTICALLY A RELIGIOUS EXPERIENCE IN ITSELF. SUFFICE TO SAY THAT 'SUMMERTIME' REMAINS AN INTEGRAL PART OF VAN'S LIVE REPERTOIRE, NEVER PLAYED THE SAME WAY TWICE. ANOTHER NOTEABLE TRACK ON THE ALBUM ENTITLED 'SPIRIT' ABOUT HAVING FAITH, IS ADEQUATELY SUMMED UP IN THE LINES 'OH, NO, NEVER LET SPIRIT DIE, OH, NO, SPIRIT DON'T EVER DIE'.

IT WAS ANOTHER TWO YEARS UNTIL HIS NEXT RECORDING, 'BEAUTIFUL VISION' BUT IT WAS WELL WORTH THE WAIT. RETAINING THE INDISPENSABLE BRASS SECTION OF PEE WEE ELLIS AND MARK ISHAM, THE ALBUM WAS WITHOUT DOUBT A NEW ZENITH, AND IT DISPLAYED THE STRIKING MELODIES OF 'SHE GIVES ME RELIGION', 'NORTHERN MUSE (SOLID GROUND)' AND 'VANLOSE STAIRWAY'.

INCLUDED ALSO WERE 'CLEANING WINDOWS' MENTIONED EARLIER IN THIS ARTICLE, AND A NEW DIVERSION IN THE SHAPE OF THE INSTRUMENTAL CLOSING TRACK, 'SCANDINAVIA', WHICH WAS THEN AN INDICATION OF WHAT MIGHT FOLLOW. IT WAS WITH THIS ALBUM THAT VAN BEGAN REGULARLY APPEARING AT THE DOMINION THEATRE IN LONDON, AN ANNUAL RESIDENCY THAT IS EAGERLY AWAITED WITH EACH NEW RELEASE THAT SURFACES.

'INARTICULATE SPEECH OF THE HEART' FEATURED NO LESS THAN FOUR INSTRUMENTALS, EXCELLENT ARRANGEMENTS THAT OFFERED A DIFFERENT VIEW OF HIS MUSICAL INCLINATIONS, THE EVIDENT IRISH FEEL TO THE SONGS AND HIS OBVIOUS BELIEF IN TREATING THEM AS SERIOUS INCLUSIONS ON THE ALBUM TO BE ACCEPTED ON THE SAME LEVEL AS THE LYRICAL CONTRIBUTIONS. IN TOTAL CONTRAST, 'RAVE ON JOHN DONNE' WAS AN ENJOYABLE ODE TO YET ANOTHER LITERARY GREAT WITH ANOTHER MENTION GOING TO W.B. YEATS. 'CRY FOR HOME' PROVIDED ANOTHER TUNEFUL TRACK WHICH BECAME A LIVE FAVOURITE AND A SINGLE TAKEN FROM THE ALBUM. IN THE WAKE OF FAIRLY CONSTANT TOURING, MOSTLY IN EUROPE AND AT HOME, A SOUVENIR WAS RELEASED CALLED 'LIVE AT THE GRAND OPERA HOUSE BELFAST' THE SOURCES BEING FROM TWO PERFORMANCES ON THE 11TH AND 12TH OF MARCH 1983. ALTHOUGH PUT OUT ON ONE RECORD AND SADLY NOT A DOUBLE ALBUM OF A COMPLETE PERFORMANCE, IT SHOWCASED THE SOUL POWER AND PROFESSIONALISM FROM VAN AND HIS THEN CURRENT BAND. THE SOARING SAX OF PEE WEE ELLIS AND ADMIRABLE BACKING VOCALS FROM KATIE KISSOON, BIANCA THORNTON AND CAROL KENYON WERE IN PERFECT HARMONY WITH THE SOULFUL INTRICACIES OF THE MAN'S VOCAL PERFORMANCE.

TO BRING US ALL RIGHT UP TO DATE, THE MOST RECENT ALBUM, 'A SENSE OF WONDER' WAS FINALLY AVAILABLE EARLIER THIS YEAR HAVING BEEN DELAYED DUE TO THE FACT THAT A TRACK ENTITLED 'CRAZY JANE ON GOD' (WITH WORDS BY W.B. YEATS) WAS DROPPED BECAUSE THE YEATS ESTATE REFUSED PERMISSION FOR HIS POETRY TO BE USED, AND INSTEAD THE MOSE ALLISON SONG 'IF YOU ONLY KNEW' REPLACED IT. DESCRIBED BY VAN IN HIS LONDON CONCERTS LAST OCTOBER AS 'THE BEST KEPT SECRET OF 1985' (SURELY A DIRECT DIG AT THE ADVERTISING DEPARTMENT AT MERCURY RECORDS - DIDN'T GRAHAM PARKER WRITE A SONG SOME TIME BACK ABOUT SIMILAR SENTIMENTS ENTITLED 'MERCURY POISONING'?), THE RECORD CONTINUED TO REFLECT VAN'S PASSION FOR WRITING AND RECORDING INSTRUMENTAL SONGS, PROVED BY THE INCLUSION OF 'EVENING MEDITATION' AND THE WONDERFUL 'BOFFY FLOW AND SPIKE' (A GENUINE JOY TO LISTEN TO). THE TITLE TRACK IN COMMON WITH 'CYPRUS AVENUE' SO MANY YEARS AGO, WAS A JOURNEY OF REMINISCENCE, RECALLING FAMILIAR ULSTER SCENES LIKE COMBER AND NEWTOWNARDS AND THE THEME OF RELIGION AND SPIRITUALITY WAS ILLUSTRATED IN 'THE MASTER'S EYES'. 'WHAT WOULD I DO' WHICH CLOSED THE FIRST SIDE WAS A REVERENT COVER OF RAY CHARLES' WHILE THE TRACK 'LET THE SLAVE' INCORPORATING 'THE PRICE OF EXPERIENCE, WITH WORDS BY WILLIAM BLAKE WAS SPOKEN AGAINST AN ALMOST HYMN-LIKE ORGAN. THE VOICE AND MUSIC INDEED COMPLIMENTED EACH OTHER TO SUPERB EFFECT.

WITH ANOTHER TOUR OF ENGLAND RECENTLY COMPLETED, AND A CONSISTENTLY UP TO THE USUALLY HIGH STANDARD ALBUM RELEASED EARLIER THIS YEAR, THERE SEEMS TO BE NO SIGN OF VAN MORRISON'S MUSE FAILING HIM WHICH IS GOOD NEWS FOR ANYONE INTERESTED. THERE HAVE BEEN RUMOURS OF VAN TAKING A BREAK FROM LIVE SHOWS AND PERHAPS CONCENTRATING MORE ON WRITING MUSIC FOR FILM SOUNDTRACKS, BUT WHATEVER THE TRUTH OF THESE SPECULATIONS, AFTER ALL THESE YEARS THE ONLY OPTION IS TO SIMPLY WAIT AND SEE. EACH NEW VAN MORRISON ALBUM AROUSES EAGER ANTICIPATION WITH REGULARLY GUARANTEED REWARDS. MY ONLY HOPE IS THAT WE DON'T HAVE TO WAIT TOO LONG FOR THE NEXT CHAPTER IN THIS BRILLIANT MUSICAL CAREER. TURN IT UP!





CHEAP TRICK 'TONIGHT IT'S YOU'
NOT WHAT I EXPECTED AT ALL.
AMERICAN ROCKY SOUNDING AND
QUITE WELL DONE ON THE WHOLE.
A VERY STRONG SINGLE.



VITAL DISORDERS 'SOME PEOPLE'
FIRST LINE OF THIS SONG IS 'SOME
PEOPLE HAVE SECRET DESIRES'. I
THINK THEY WOULD LIKE TO BE POP
STARS AND JUDGING BY THIS REGGAE
INFLUENCED DITTY THEY ARE WELL
ON THEIR WAY. ONE OF THE BEST
OF THE BUNCH. WM.

BRIAN FERRY 'WINDSWEPT'
I THOUGHT THIS SOUNDED VERY ODD UNTIL
I REALISED IT WAS AN EP AND I WAS PLAY-
ING IT TOO FAST. AN ALBUM SORT OF
TRACK FOR WINDING DOWN BEFORE BEDTIME.
IT SOUNDED BETTER AT 45.

PETER MURPHY 'THE FINAL SOLUTION'
FROM A RECENT 'BLITZ' INTERVIEW,
MURPHY SOUNDS LIKE A PRETTY GLUM
SORT OF CHAP. THE DALI'S CAR
PROJECT DIDN'T GO TOO WELL, AND
SO HE HAS WANDERED OFF INTO HIS
OWN EGO. HALF WAY THROUGH, THE
RECORD PLUNGED INTO SILENCE. FOR
A DELIGHTFUL MOMENT I THOUGHT IT
HAD FINISHED, BUT TO MY DISMAY IT
CONTINUED FOR A FURTHER 3 MINUTES.

JOHN LENNON 'JEALOUS GUY'
WAS THIS RE-RELEASED BY POPULAR
DEMAND OR TO COINCIDE WITH THE 5TH
ANNIVERSARY OF HIS DEATH AND POUR
MORE MONEY INTO THE HEAVING COFFERS.
NOT AS MUCH WHISTLING AS ROXY'S OWN
VERSION, AND THE WHISTLING WAS,
AFTER ALL, THE BEST THING ABOUT IT.

PROPAGANDA 'P-MACHINERY'
OVER-PRODUCTION HIDES A BAD SONG.



IT IS TYPICAL
PROPAGANDA STUFF
IN OTHER WORDS.
A FRIEND OF MINE
IS MADLY IN LOVE
WITH CLAUDIA BRUKEN.
PERSONALLY THOUGH,
I THINK THAT SHE'S
BRUTE UGLY AND
CAN'T SING FOR PEA-
NUTS.

WHO'S UGLY?

LEVEL 42 'LEAVING ME NOW'
LEVEL 42 HAVE BECOME MUCH MORE COMM-
ERCIAL RECENTLY. THIS IS A SLOWER
SINGLE THAN THE LAST, AND TAKES SOME
GETTING USED TO. BOUND TO BE A HIT.

ELTON JOHN 'WRAP HER UP'
A CAMP LITTLE SONG WHICH I FIND OFFEN-
SIVE AND SEXIST. GEORGE MICHAEL MAKES
MATTERS WORSE. NOT WHAT I WOULD HAVE
EXPECTED FROM ELTON - DON'T BUY IT.

BLOODSPORT 'CLASS STRUGGLES E.P.'
A STRUGGLE TO LISTEN TO THIS. ARE
THEY SERIOUS?

LICK THE TINS 'CAN'T HELP FALLING IN LOVE WITH YOU'
CELTIC REWORK OF AN OLD ELVIS HIT BY A BAND FROM
NEWCASTLE. VERY LIKE OLD CRUELLA DE VILLE STUFF,
BOUNCY AND FUN. GOOD LUCK TO THEM, LET'S HOPE THEY
DON'T SUFFER THE SAME FATE AS THEIR PRE-DECESSORS.

REDSKINS 'KICK OVER THE STATUES'
EVER SINCE THE IMMORTAL LINES 'I AM AN ANARCHIST'
PEOPLE HAVE TRIED TO RECAPTURE THE SPIRIT OF RE-
BELLION. THE REDSKINS HAVE, NEEDLESS TO SAY, FAIL-
ED.

FINE YOUNG CANIBALS 'SUSPICIOUS MINDS'
A REWORKING OF THE OLD PRESLEY HIT THAT ACTUALLY
WORKS. THE CANIBALS ARE HELPED OUT BY JIMMY
SOMMERVILLE. A BIG BIG HIT.

RHYTHM CREATURE 'DO OR DIE'
ANOTHER GROUP THAT WANT TO SOUND LIKE KILLING JOKE,
AND THEY DON'T MAKE A BAD ATTEMPT. FOR A LOCAL
SINGLE IT HAS BEEN WELL PRODUCED. NOT A BAD DEBUT
SINGLE, BUT LIKE SO MANY OF OUR OTHER LOCAL ACTS
THEY HAVE TO TRY AND DEVELOP THEIR OWN STYLE.

THE CHICKEN RANCH 'HUSH/COLLABORATOR'
CHICKEN RANCH CREATE A POWERFUL RHYTHMIC SOUND WITH
POUNDING DRUMS AND DISTORTED GUITARS. VERY SIMILAR
TO EARLY KILLING JOKE. THIS RECORD SHOULD BE PLAY-
ED LOUD. WELL WORTH A LISTEN.

BIG SOUND AUTHORITY 'MOVING HEAVEN AND EARTH'
BIG SOUND IS CERTAINLY THE RIGHT PHRASE. THE PROD-
UCTION CARRIES THE SONG ALONG IN A PLEASANT WAY.
WORTH SEEING LIVE I THINK, IF THEY PUT AS MUCH
ENERGY INTO THEIR SHOW AS THEY DO INTO RECORDING.

ERASURE 'HEAVENLY ACTION'
LIKE A DIRE STRAITS TRACK THIS IS GOOD FOR ABOUT
THE FIRST 90 SECONDS, AFTER WHICH IT GETS A BIT
SAMEY AND BORING. IT TRIES TO BOUNCE ABOUT BUT IT
EVENTUALLY SITS DOWN AGAIN IN A CORNER AND FEELS
EMBARRASSED.

SAL SOLO 'FOREVER BE'
FOREVER BE WHAT? SAL IS TRYING TO CASH IN ON THE
CHRISTMAS MARKET WITH SAN DAMIANO MARK II. ALSO
RELEASED AS A DOUBLE-PACK WITH SAID SINGLE. GIVE
THIS MAN A PART IN STAR TREK.

KAMIKAZE PILOTS 'SHARON SIGNS TO CHERRY RED'
THE B SIDE OF THIS IS CALLED 'IT GOES BOING!'.
ENOUGH SAID.



TRASH TOWN 'UNLUCKY NUMBERS/DOWN'

UNFORTUNATE CHOICE OF NAMES BUT DOES NOT DETRIMENT FROM A VERY INTERESTING SINGLE. TRASH-TOWN WON'T BE SETTING THE CHARTS ON FIRE BUT I DON'T THINK THEY WANT TO. AN EXPERIMENTAL SINGLE OF SOME NOTE.

THE EDGE 'TAKE A WALK/ROUND/ROUND/ROUND'

A VERY CLASSY DOUBLE A-SIDE. THE SINGLE SHOWS THE BAND'S TWO EXTREMES, FROM THE SLOW BALLAD 'ROUND/ROUND/ROUND' TO THE UPTempo 'TAKE A WALK'. THIS RECORD IS EXCELLENT. A BAND TO WATCH OUT FOR IN THE FUTURE.

BAKE 'GET UP - GET OUT'

THIS RECORD HAS BEEN ONE OF THE BEST RECORDS THAT THE HELDEN BUNCH HAVE RECEIVED IN AGES. ELECTRO FUNK AT ITS BEST. WELL PRODUCED, BRILLIANT SONG. WHAT MORE CAN I SAY, GET UP-GET OUT AND BUY!

LONE JUSTICE 'SWEET SWEET BABY'

ANOTHER LOT WHO HITCHED ONTO THE BANDWAGON OF NEW AMERICAN MUSIC WHO, LIKE A GROUP OF SUBVERSIVES, PLANNED TO TAKE OVER THE CHART. I HAVE YET TO SEE MUCH EVIDENCE OF THEM DOING SO. THIS IS NOT FOR WANT OF TRYING, AS WHISTLE TEST HAVE BEEN HYPING THEM AS THOUGH THEY HAD SHARES IN THEM. THE SONG ISN'T TOO BAD, NICELY ARRANGED. I GET A DISTINCT IMPRESSION THAT THEY ARE TOO KEEN TO BE SEEN AS DYLAN'S BOSOM PALS TO WORRY MUCH ABOUT MUSICAL QUALITY.

MARC ALMOND 'THE HOUSE IS HAUNTED'

ANOTHER GREAT SONG FROM THE STORIES OF JOHNNY LP. A JAZZY FEEL AS WELL AS MARC'S FINE VOCALS MAKES THIS A SURE FIRE HIT.

FEARGAL SHARKEY 'YOU LITTLE THIEF'

I PREFER THIS TO 'GOOD HEART'. THERE IS SOME REALLY GOOD GUITAR AT THE END. ANOTHER NUMBER ONE? MAYBE.

LLOYD COLE AND THE COMMOTIONS 'CUT ME DOWN'

A BIG DISAPPOINTMENT AFTER THE LAST TWO SINGLES. AFTER A WHILE LLOYD'S NASAL DRONE BEGINS TO ANNOY.

SADE 'IS IT A CRIME'

PURR FECTION

KING 'TORTURE'

TORTURE!!!

DREAM ACADEMY 'PLEASE PLEASE PLEASE'

ONE SINGLE, AND THEY'VE RUN OUT OF MATERIAL ALREADY. THE LAST PERSON I WOULD TURN TO TO BORROW A SONG FROM IS MORRISSEY, BUT THAT'S WHAT THEY'VE DONE. DISASTROUS AND GLUM, HARDLY THE STUFF THAT CHRISTMAS SPIRIT IS MADE OF.

STING 'RUSSIANS'

THE FOURTH SINGLE FROM HIS 'DREAM OF THE BLUE TURTLES' ALBUM, PERHAPS ONE OF THE BEST LP'S OF THIS YEAR. THE LAST SINGLE 'FORTRESS AROUND YOUR HEART' WASN'T A HIT, SO MAYBE THE NOVELTY OF HIS JAZZY SOUND HAS WORN OFF. AN ANTI-NUCLEAR SONG THAT MAKES ITS POINT CLEARLY WITHOUT GOING ABOVE THE HEAD OF THE AVERAGE PUNTER. TOPICALLY RELEASED IN THE AFTERMATH OF GENEVA, STAR WARS ETC.

MADONNA 'DRESS YOU UP'

NOT AS KINKY AS IT SOUNDS. MORE BLAND POP FROM THE QUEEN OF SLEAZE. I'VE SAID BEFORE THAT I'VE HAD JUST ABOUT AS MUCH AS I CAN TAKE FROM MADONNA, AND I STICK BY THAT. HOW MANY SINGLES HAVE THERE BEEN IN THE LAST SIX MONTHS? AT LEAST SIX SINCE THE SUMMER. WHO DOES SHE THINK SHE IS - MICHAEL JACKSON.

THE BIG DISH 'PROSPECT STREET'

LLOYD COLE TYPE DRONE BACKED BY STACCATO DRUM BEAT. I'D BE INTERESTED TO HEAR MORE OF WHAT THEY HAVE TO OFFER



COCTEAU TWINS 'ECHOES IN A SHALLOW' AND 'TINY DYNAMINE'

JOHN PEEL HAS BEEN MOVED TO TEARS BY THIS BUNCH. I AM MOVED TO TEARS TOO, BUT FOR A COMPLETELY DIFFERENT REASON. INCOHERENT WARBLING.

PHANTOM, ROCKER AND SLICK 'MEN WITHOUT SHAME' SO REDICULOUS IT'S FUNNY. LOUD, RAUCOUS AND CATCHY. BOUND TO MAKE YOU LAUGH.

CABARET VOLTAIRE 'I WANT YOU'

INTENDED FOR A DANCE FLOOR RATHER THAN FOR INTENSIVE LISTENING. NEW ORDERISH AND NOT AT ALL BAD.

SIOUXSIE AND THE BANSHEES



SUSAN DALLION AND STEVEN BAILEY MET AT A SEX PISTOLS CONCERT IN 1975 AND SOON BECAME PART OF THE NOW LEGENDRY BROMLEY CONTINGENT WHO FOLLOWED THE SEX PISTOLS EVERYWHERE. SUSAN DECIDED TO CHANGE HER NAME TO SIOUXSIE AND WITH STEVE SHE DECIDED TO FORM A BAND WHICH WAS ONLY SUPPOSED TO PLAY FOR ONE NIGHT. THEY GOT THEMSELVES A DRUMMER IN THE FORM OF SID VICIOUS AND A GUITARIST IN MARCO PIRRONI WHO WAS LATER TO BECOME ADAM ANT'S SIDE KICK. SIOUXSIE AND THE BANSHEES WERE BORN. THEY PLAYED THEIR FIRST GIG IN 1976 AT THE 100 CLUB PUNK FESTIVAL.

AFTER THIS GIG, VICIOUS AND PIRRONI LEFT, LEAVING SIOUXSIE AND STEVE TO LOOK FOR NEW MEMBERS AND BY JULY 1977 THESE WERE FOUND IN GUITARIST JOHN MCKAY AND DRUMMER KENNY MORRIS. IT WAS A WHILE BEFORE THE BAND RELEASED ANY MATERIAL ON VINYL DUE TO THE BAND'S CONSTANT TOURING SCHEDULE AND THE RELUCTANCE OF SOME OF THE MAJOR COMPANIES TO SIGN THEM, DUE TO THERE SO CALLED FASCIST LABELLING. THIS WAS NOT HELPED MUCH BY SIOUXSIE'S NAZI SALUTES AT CERTAIN GIGS. THIS CONSTANT TOURING CREATED A HEALTHY CULT FOLLOWING AND BY THE TIME THEY RELEASED THEIR FIRST SINGLE, 'HONG KONG GARDEN' ON POLYDOR RECORDS, THE BAND'S SUCCESS WAS GUARANTEED. THE SINGLE EVENTUALLY REACHED NUMBER SEVEN IN THE CHARTS.

THE SINGLE'S SUCCESS WAS QUICKLY FOLLOWED BY THEIR DEBUT ALBUM, ENTITLED 'THE SCREAM', IN OCTOBER OF THAT YEAR. THE FOLLOWING YEAR SAW THEIR SINGLE SUCCESS CONTINUE WITH 'STAIRCASE MYSTERY' AND 'PLAYGROUND TWIST'. A NEW ALBUM WAS RELEASED IN AUGUST 1979 CALLED 'JOIN HANDS' AND ONCE AGAIN WAS A HUGE SUCCESS.

THE BAND THEN WENT INTO REHEARSALS FOR A SELL OUT TOUR OF BRITAIN TO PROMOTE THE ALBUM, BUT NEWS BEGAN TO FILTER THROUGH TO THE PRESS THAT THINGS WERE NOT ALL THEY SEEMED TO BE IN THE BANSHEES CAMP. MID-WAY THROUGH THEIR U.K. TOUR, IN ABERDEEN, MCKAY AND MORRIS QUIT THE BAND, LEAVING SIOUXSIE AND STEVE SEVERIN, THE UNENVIABLE TASK OF FINISHING THE SELL OUT TOUR. IN FACT, THE LAST CONCERT PLAYED BY MCKAY AND MORRIS WAS AT THE ULSTER HALL IN BELFAST, A

FEW NIGHTS BEFORE THE WALK OUT... THE REASON FOR THE SPLIT GIVEN WAS MUSICAL DIFFERENCES. RESENTMENT FOR THEIR TWO FORMER COLLEAGUES IS STILL APPARENT WITHIN THE BANSHEES, WHEN SIOUXSIE CONTINUALLY REFERS TO THEM AS 'THE PIGGIES'. MCKAY THOUGH, MUST BE GIVEN SOME CREDIT, FOR HE WAS THE GUITARIST WHO DEVELOPED THAT SWIRLING GUITAR SOUND WHICH MANY NEW BANDS HAVE COPIED IN THEIR THOUSANDS.

SIOUXSIE AND SEVERIN IMMEDIATELY SET ABOUT LOOKING FOR REPLACEMENTS SO THAT THEY COULD FINISH THEIR TOUR. FIRST OF ALL THEY TRIED PAUL COOK AND STEVE JONES OF THE NOW DEFUNKT SEX PISTOLS, BUT TO NO AVAIL. THEY FINALLY FOUND A DRUMMER IN BUDGIE WHO HAD PREVIOUSLY WORKED WITH THE SLITS.

THE SUPPORT BAND ON THE TOUR WAS THE CURE, WHOSE GUITARIST, ROBERT SMITH FILLED IN THE SLOT OF GUITARIST FOR THE BANSHEES FOR THE REST OF THE TOUR, PLAYING TWO SETS A NIGHT, ONE WITH HIS OWN BAND, THE CURE, THE OTHER WITH SIOUXSIE AND THE BANSHEES.

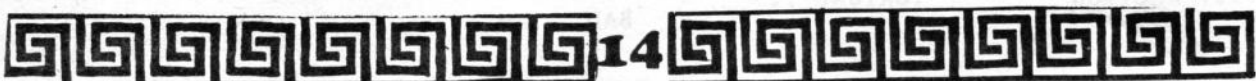
AFTER THE TOUR THE BANSHEES BEGAN TO LOOK FOR A PERMANENT GUITARIST, ROBERT SMITH HAVING LEFT BECAUSE OF HIS COMMITMENTS WITH THE CURE. THE MAN THEY DECIDED ON WAS MAGAZINE'S JOHN McGEOGH.



A SINGLE 'HAPPY HOUSE' WAS RELEASED, AND THIS BECAME A VERY BIG HIT AND THIS WAS FOLLOWED BY THEIR BEST SINGLE TO DATE, 'CHRISTINE'.

THE BANSHEES INVOLVEMENT WITH McGEOGH WAS PROBABLY THE MOST PRODUCTIVE PERIOD OF THEIR EXISTANCE AS WELL AS BEING THE MOST SUCCESSFUL. McGEOGH'S INVENTIVENESS AND GUITAR STYLE ENHANCED THE BANSHEE SOUND. DURING THE BRIEF AQUAINTANCE WITH McGEOGH, THE BANSHEES RELEASED THREE BRILLIANT ALBUMS, 'KALEIDOSCOPE', 'JU - JU' AND 'A KISS IN THE DREAM HOUSE', AS WELL AS RELEASING SOME EXCELLENT SINGLES.

AFTER A WHILE THE CONSTANT TOURING, WHICH WAS NORMAL FOR THE BANSHEES TOOK ITS TOLL ON McGEOGH'S HEALTH. A SHORT BRITISH TOUR WAS SET UP FOR DECEMBER 1982 BUT ON THE EVE OF





THIS McGEOGH TOOK ILL. HE WAS DIAGNOSED AS BEING PHYSICALLY EXHAUSTED. A REPLACEMENT HAD TO BE FOUND QUICKLY AND AGAIN ROBERT SMITH OF THE CURE STOOD IN FOR THAT TOUR AND THE RECORDING OF THE NEW ALBUM, 'HYAENA'. McGEOGH THOUGHT HIS POSITION IN THE BAND WOULD BE THERE WHEN

HE RECOVERED, IN FACT HE RECOVERED IN LESS THAN A WEEK, ONLY TO RECEIVE A LETTER STATING THAT HIS POSITION IN THE BANSHEES WAS NOW TERMINATED. (McGEOGH IS NOW IN RICHARD JOBSON'S SUCCESSFUL BAND, THE ARMOURY SHOW).

THE NEW ALBUM, 'HYAENA' GAVE THE BAND MORE SINGLES SUCCESS WITH 'SWIMMING HORSES' AND 'DAZZLE'. THE BANSHEES VERY NEARLY GOT THEIR FIRST NUMBER ONE DURING THIS PERIOD WITH A REWORKING OF THE OLD BEATLES SONG, 'DEAR PRUDENCE'.

ROBERT SMITH SOON LEFT THE BAND AGAIN TO PERSUE HIS OTHER CAREER WITH THE CURE, WHO WERE NOW BECOMING JUST AS POPULAR AS THE BANSHEES. YET ANOTHER SEARCH WAS ON FOR A NEW GUITARIST. JOHN CARRUTHERS, FORMERLY OF CLOCK DVA WAS DRAFTED IN AND THE BAND HAVE SO FAR RELEASED TWO SINGLES WITH HIM AS THE GUITARIST, 'THE THORN EP' AND THE LATEST SINGLE, 'CITIES IN DUST'.

AT THE MOMENT THE BAND ARE CURRENTLY WORKING ON THEIR NEW ALBUM WHICH SHOULD BE IN THE SHOPS IN A FEW MONTHS TIME.

THE BANSHEES WERE RECENTLY HERE, IN BELFAST AS PART OF THEIR MASSIVE U.K. TOUR TO PROMOTE THE SINGLE, 'CITIES IN DUST'. EARLIER IN THE TOUR SIOUXSIE HAD DISLOCATED HER LEFT PATELLA WHILE ON STAGE AT THE HAMMERSMITH ODEON. THIS INJURY HAD LEFT HER LEG IN PLASTER FOR THE REST OF THE TOUR.

THE BANSHEES LIVE REPUTATION IS OF A VERY HIGH STANDARD. HOW WOULD THE INJURY EFFECT HER PERFORMANCE?

WELL, THE ANSWER WAS QUITE CLEARLY, THAT ALTHOUGH SIOUXSIE'S MOVEMENTS ABOUT THE STAGE WERE RESTRICTED, HER PRESENCE ON THE AUDIENCE WAS NONETHELESS STILL JUST AS POWERFUL.

AS THE LIGHTS DIMMED SIOUXSIE CLUTCHING A SKULL CANE IN ONE HAND WAS LED TO THE MICROPHONE BY 'A SKELETON'. THERE WAS A FLASH OF LIGHT AND WE WERE OFF ON A HELTER SKELTER RIDE THAT WE'LL NEVER FORGET. 'DAZZLE', 'CHRISTINE', 'SPELLBOUND', 'CITIES IN DUST' WERE JUST SOME OF THE SHINING LIGHTS OF THE MARVELOUS SET. ALTHOUGH UNABLE TO MOVE ABOUT THE STAGE, SIOUXSIE'S ARM MOVEMENTS AND BODY SWAYING TO AND FRO TO THE MUSIC EXORCISED HER PRESENCE ON THE AUDIENCE. ONE COULD NOT TAKE THEIR EYES OFF HER, AS THE SONG TITLE IMPLIES, THE AUDIENCE WERE 'SPELLBOUND'.

SOME OF THE NEW SONGS WERE PREVIEWED THAT NIGHT, 'CANNONS', 'LANDS END', '92 DEGREES' AND 'LULLABY'. ALL THESE ARE IN THE SAME CLASSIC BANSHEE MOULD WITH THUDDING BASS AND SPIRALING GUITARS OVER WHICH SIOUXSIE SENSUALLY SUNG.

THE SKELETONS ARRIVED BACK ON STAGE TO GIRRATE TO 'HAPPY HOUSE' AND 'CITIES IN DUST'

IN SHORT, THE ONLY TWO WORDS THAT COULD SUM UP THE BAND'S PERFORMANCE THAT NIGHT ARE: 'PURE BRILLIANCE'!!

THE BANSHEES HAVE TAKEN MANY KNOCKS THROUGHOUT THEIR CAREER BUT THEY HAVE SHOWN THAT THEY WILL CONTINUE ON FOR AS LONG AS THEY WANT TO



WILLIAM MAXWELL



TIE-~~THE~~-BOY

IT'S BEEN A LONG TIME SINCE WE'VE HEARD FROM ANY BANDS FROM LONDONDERRY. IN FACT, THE LAST TIME THAT THERE WAS ANY SORT OF BUZZ AROUND THE CITY WAS 'THE GOOD VIBES ERA', AROUND THE LATE SEVENTIES, WHEN THE CITY SPAWNED TWO BANDS - THE UNDERTONES AND THE MOONDOGS. ALAS THOSE BANDS ARE NO MORE, FEARGAL PARTING WITH THE TONES AND JACKIE HAMILTON NOW A PRESENTER ON BBC'S CHANNEL 1. NOW THOUGH, A NEW OPTIMISM HAS ARISEN AROUND THE CITY FOR NEW LOCAL BAND 'TIE THE BOY'. THEY ARE ABOUT TO RELEASE THEIR FIRST SINGLE ON ESKIMO DISCS, A SUBSIDIARY OF LOCAL LABEL, ONE BY ONE. THE BAND THEMSELVES ARE NOT TOTALLY NEW TO THE MUSIC SCENE, HAVING PLAYED IN A NUMBER OF BANDS SINCE LEAVING SCHOOL. AND THEY SUPPORTED BAGATELLE ON THEIR RECENT EXCURSION TO THE NORTH. I MET UP WITH THE BAND, JUST BEFORE THEY WERE SCHEDULED TO GO INTO THE STUDIOS TO RECORD THE NEW SINGLE. NATURALLY, THE FIRST QUESTION THAT HAD TO BE ASKED WAS WHERE ON EARTH THE BAND GOT THEIR NAME FROM, FOR IT WAS UNUSUAL TO SAY THE LEAST. AT FIRST I THOUGHT THE BAND WERE CALLED TIGER BOY, A COMMON MISTAKE THAT MOST PEOPLE MAKE. GERRY EXPLAINED, 'IT GOES BACK A LONG WAY, YOU SEE THERE USED TO BE THIS GUY IN DERRY, SORT OF THE LOCAL TRAMP AND PEOPLE USED TO CALL HIM 'TIE THE BOY' BECAUSE HE USED TO HAVE HIS CLOTHES TIED UP AROUND HIS CUFFS AND AROUND HIS BOOTS, AND HE USED TO DO TRICKS FOR THE LOCAL KIDS. EVEN NOW, A LOT OF THE PEOPLE IN DERRY WOULD STILL SAY, IF YOU WEAR SOMETHING UNUSUAL OR ARE SCRUFFY, THAT YOU ARE RUNNING AROUND LOOKING LIKE 'TIE THE BOY'. THAT'S BASICALLY WHERE THE NAME CAME FROM AND WE THOUGHT IT SOUNDED ORIGINAL AND THAT IT WOULD MAKE PEOPLE SIT UP AND LISTEN.'

THE BAND'S MUSIC IS HARD TO DEFINE ALTHOUGH THERE ARE SOME SECTIONS CLOSELY REMINISCENT OF EARLY SIXTIES MUSIC AND THIS MAY BE ATTRIBUTED TO THE BANDS MAIN INFLUENCE, THE BEATLES, ALTHOUGH THEY ARE AT PAIN TO POINT OUT THAT THEY ARE IN NO WAY A CARBON COPY SIXTIES BAND AND ONLY LOOK UPON THE BEATLES INFLUENCE IN RESPECT TO THEIR LYRICAL TECHNIQUE, STATING VERY MUCH THAT THEY ARE A 1986 BAND AND NOT A 1966 ONE. 'IT'S MORE A CASE OF WHAT BANDS WE ASPIRE TO, RATHER THAN REALLY SOUNDING LIKE ANYBODY CONSCIOUSLY.'



TIM HEGARTY



GERRY DIVER



PETER CUNNAH



KEVIN WILLIAMS

TIE-~~THE~~-BOY

THE BAND FIRST CAME TO MY NOTICE IN THE LOCAL ROCK'N'POP AWARDS STAGED AT THE ERRIGLE INN LAST YEAR. I WONDERED WHAT EXPERIENCE THE BAND HAD GAINED FROM IT, HAVING REACHED THE LATTER STAGES OF THE COMPETITION. 'IT GOT US NOTICED IN BELFAST BUT WE LEARN'T NEVER TO GO IN FOR BLOODY COMPETITIONS, AS THEY ARE FUNNY THINGS. YOU COULD ACTUALLY SIT DOWN AND WORK OUT A STRATEGY TO WIN THE COMPETITION, BUT IT MIGHT NOT BE THE SAME FORMULA, AS HAVING A COMMERCIALY SUCCESSFUL BAND. IT SHOCKED US THOUGH. IT MADE US HAVE A BIG RE-THINK IT KICKED US IN THE ASS, MADE US SIT DOWN AND WORK OVER THE SUMMER'. THE FRUITFULNESS OF THIS WORK IS THE EMINENT RELEASE OF THEIR FIRST SINGLE IN ASSOCIATION WITH KEITH McCORMICK AS THEIR PRODUCER. I WONDERED HOW KEITH BECAME INVOLVED. TIM EXPLAINED THAT, AT THE TIME, HE WAS TRYING TO SET UP HIS OWN MUSIC PUBLISHING COMPANY..... 'AND I WAS IN TOUCH WITH THE ACTION RESOURCE CENTRE BECAUSE, BASICALLY I NEEDED SOMEONE TO SHOW ME HOW. THEY TOLD ME TO CONTACT KEITH McCORMICK, SO I DID AND WE STARTED TALKING AND I TOLD HIM MY IDEAS AND PLANS AND IT GREW FROM THERE.'

ORIGINALLY THE GROUP HAD INTENDED RE-LEASING AN EP, BUT AFTER NUMEROUS DELIBERATIONS DECIDED TO LIMIT IT TO TWO TRACKS AS IT ENABLED THEM TO CONCENTRATE MORE ON EACH SONG WITH THE EXTRA TIME AND HOPEFULLY PRODUCE BETTER RESULTS. THE TWO TRACKS THAT HAVE BEEN CHOSEN FOR THE SINGLE ARE, 'LIMBO' AND 'VOYEUR LOVE' AND, AS THE BAND PUTS IT, THEY ARE ABOUT EVERY SUN READER'S DELIGHT - SEX. THE GROUP HAVE HIGH HOPES FOR THE SINGLE AND HAVE ALREADY HAD ENQUIRIES FROM THE LOCAL MEDIA REGARDING IT. BUT THEY ALSO HAVE A SECOND REASON FOR RELEASING IT. 'PEOPLE TAKE YOU A HELL OF A LOT MORE SERIOUSLY IF YOU HAVE A RECORD BEHIND YOU, AS WE'VE FOUND OUT WHEN WE CONTACTED PEOPLE IN LONDON. ALTHOUGH THERE WAS SOME INTEREST SHOWN THEY WANTED US TO COME BACK WITH SOMETHING MORE SUBSTANTIAL AND WE HOPE THAT THIS WILL BE IT!'

ALL OF THE BAND SEEM TO BE THOROUGHLY CONVINCED OF THEIR ABILITY AND THEIR CHANCE TO SUCCEED (IF GIVEN THE RIGHT BREAKS). EVEN THE MAJOR STEP OF RELEASING A SINGLE WITHOUT MAJOR RECOGNITION DID NOT DETER THEM. 'THERE ARE TWO CHOICES YOU CAN MAKE, EITHER TAKE A LARGE SUM OF MONEY AND BUY A VAN AND P.A. AND GIG LIKE MAD, BUT WE HAD A GOOD THINK ABOUT IT AND DECIDED THAT IF YOU'RE A BAND, THEN

WHAT YOU DO IS MAKE RECORDS. IT'S THE MAIN PURPOSE OF BEING IN A BAND. ALSO, WE FEEL THAT A LOT OF THE MUSIC NOWADAYS IS LIKE THE PERIOD BEFORE THE PUNK THING, IT'S A BIT TOO SAFE AND WHAT WE CALL THE BIG BANG IS BOUND TO HAPPEN. JUST LOOK AT TOP OF THE POPS NOWADAYS, JESUS IT'S DREADFUL, ALTHOUGH I THINK SOME THING IS STARTING TO HAPPEN WHEN BANDS LIKE PREFAB SPROUT AND THE WATERBOYS ARE GETTING INTO THE CHARTS - THEN WE HAVE A CHANCE.'

I WONDERED THEN, DID THE BAND SEE THEMSELVES AS THE NEW DURAN DURAN OR SEX PISTOLS, AND THIS CREATED MUCH AMUSEMENT AND CHOKING ON PINTS. 'WHAT WE WANT TO BE IS A GOOD RECORDING BAND AND TO HAVE THE ABILITY TO PUT OUT GOOD SINGLES AND AT THE SAME TIME, GO OUT AND PLAY WELL LIVE. THAT'S ALL WE'RE INTERESTED IN. WE ARE NOT AIMING AT THE BIG SUCCESS INITIALLY, BUT IF THAT COMES WELL AND GOOD. ALL THAT WE'RE INTERESTED IN IS MAKING ENOUGH TO LIVE ON.' THIS BROUGHT US ROUND TO THE TOPIC WHICH WE HEAR CONSTANTLY ON THIS SIDE OF THE WATER, THE TOTAL APATHY OF THE MAJORITY OF PEOPLE HERE TO SUPPORT THEIR OWN ORIGINAL ACTS. 'I'LL TELL YOU THE BIGGEST PROBLEM IN IRELAND IS THAT THERE'S STILL THIS SHOWBAND TRADITION AND WHEN YOU SAY YOU'RE IN A GROUP, THEY'LL SAY, WELL, WHOSE SONGS DO YOU DO. THERE'S A LOT OF PEOPLE WHO CAN'T COME TO TERMS WITH IT. WHAT WE'D LIKE TO BE IS THE BAND THAT WRITE THE SONGS THAT PEOPLE ARE GONNA DO! ONLY TIME WILL TELL, BUT JUDGING BY THE DEMO THE BAND GAVE ME, ONE NEVER KNOWS?!

THE BAND HOPE TO PUBLICISE THE RELEASE OF THEIR SINGLE WITH A SERIES OF DATES AROUND THE COUNTRY INCLUDING DUBLIN, BEFORE RETURNING TO LONDON AT EASTER, HOPEFULLY WITH MORE LUCK SECOND TIME AROUND.

M. MAXWELL



REWIND

TIE THE BOY
'ALL OUR YESTERDAYS/LIMBO'

MUSIC VERY REMINISCENT OF THE SIXTIES BUT VERY EASY TO LISTEN TO. THE SONGS, 'ALL OUR YESTERDAYS' AND 'LIMBO' ARE OF A VERY HIGH QUALITY BOTH MUSICALLY AND LYRICALLY AND IF THEY DO EVENTUALLY GET ROUND TO RELEASING THEM AS A SINGLE THEY SHOULD DO WELL. LET'S HOPE 1986 WILL BE THEIR YEAR. A GOOD EFFORT.

VIOLET SKY 'PERFECT MOMENTO/
THE WAY IT COULD HAVE BEEN'

THE GROUP HAVE BEEN GETTING A LOT OF ATTENTION RECENTLY AND ON LISTENING TO THESE TWO TAPES ONE CAN UNDERSTAND WHY. 'PERFECT MOMENTS' IS NO LESS THAN THE PERFECT POP SONG. IF THE BAND CONTINUE TO WRITE SONGS IN THIS CALIBRE THE FUTURE CAN ONLY LOOK GOOD.

NIGEL, KEITH AND TREVOR 'FALL OF THE BASTILLE'

I'M NOT SURE WHETHER THESE GUYS WANTED ME TO TAKE THE TAPE SERIOUSLY OR NOT, AS MOST OF THE TAPE WAS JUST GARBLED NOISE, ALTHOUGH THERE WAS THE ODD BIT OF SANITY INCLUDED IN IT SOMEWHERE. AS THE BUZZCOCKS WOULD SAY, 'NOISE ANNOYS'.

DORIAN MOOD 'DORIAN MOOD'

THIS IS THE FIRST DEMO WE'VE RECEIVED FROM A SOUTHERN BAND AND ALTHOUGH IT HAS BEEN BETTER RECORDED THAN ANY OF THE OTHERS, I'M AFRAID I DIDN'T LIKE IT, AS FOR ME THERE WAS JUST NOTHING ORIGINAL ABOUT THE SONGS IT WAS JUST THE SAME OLD STORY, U2 U2 U2 THERE MUST BE SOMETHING ELSE IN IRELAND, TODAY?



REUNION 'ALL THIS AND NOTHING/
EPITAPH'

THIS IS THE SECOND DEMO FROM REUNION WHICH WE'VE RECEIVED AND IT'S AS GOOD AS THE FIRST. OH WHY, OH WHY, HAS NO ONE SIGNED THIS BAND? THEY'RE BRILLIANT. THEY HAVE REMIXED 'EPITAPH' ON THE DEMO AND IT SOUNDS EVEN BETTER THAN THE ORIGINAL VERSION. RAUNCHY GUITARS ETC..... ALL BRILL-BRILL-BRILL!!!

BY MAURICE MAXWELL

PLEASE SEND ANY DEMO'S OR YOUR COMMENTS ON DEMO'S TO: HELDEN, 23 ABBEY GDNS., DUNDONALD.

HELDEN READERS POLL.

AT THE END OF EACH YEAR EVERY MAGAZINE HAD A READERS POLL SO WHY SHOULD HELDEN BE ANY DIFFERENT? BELOW YOU WILL FIND 15 DIFFERENT CATEGORIES, (IE. IF YOU THINK THE N.M.E. IS THE BEST FANZINE THEN PLACE N.M.E. IN THE FANZINE SLOT) ONCE YOU'VE THE POLL COMPLETED SEND YOUR VIEWS TO:
HELDEN, READERS POLL
23 ABBEY GARDENS
BELFAST BT5 7HL.

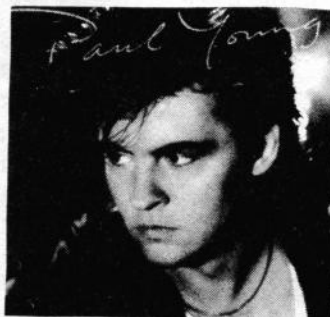
LOCAL

BEST LOCAL ACT

BEST LOCAL SINGLE

BEST LOCAL ALBUM

BEST LIVE ACT



INTERNATIONAL

BEST MALE VOCALIST

BEST FEMALE VOCALIST

BEST GROUP

BEST SINGLE

BEST ALBUM



MISC.

BEST DJ

BEST PROMO/VIDEO

BEST FANZINE

BEST FILM

BEST TV PROGRAMME

CONCERT OF THE YEAR



Smyleth

POP
FOUNTAIN CENTRE
COLLEGE STREET
BELFAST
TEL. 224030

YESTERDAY'S MEN ?

MADNESS ARE THE MOST SUCCESSFUL SINGLES BAND AROUND. EVERY SINGLE THEY HAVE RELEASED SINCE THEIR FIRST, "THE PRINCE" HAS BEEN A HIT, AND THEIR NEW SINGLE, "UNCLE SAM" LOOKS SET TO FOLLOW THE REST'S EXAMPLE.

OVER THE PAST YEAR OR SO, THE BAND HAVE BEEN VERY QUIET AND RUMOURS BEGAN TO CIRCULATE, VIA THE MUSIC PRESS, THAT ALL WAS NOT WELL WITHIN THE MADNESS CAMP. THESE ONLY INTENSIFIED WHEN MAIN SONG WRITER AND KEYBOARD PLAYER OF THE BAND, MIKE BARSON, LEFT. WHAT WAS THE FUTURE FOR THE REMAINDER OF MADNESS?

WELL, DURING THIS PERIOD OF INACTIVITY ON THE RECORD FRONT (APART FROM THE FINK BROTHERS SPIN OFF) THE BAND SET ABOUT BUILDING A RECORDING STUDIO OF THEIR OWN, WHICH THEY HAVE NAMED LIQUIDATOR. DURING THE LAST YEAR THEY HAVE ALSO SPLIT FROM THEIR OLD RECORD LABEL, STIFF, AND FORMED THEIR OWN LABEL, ZARJAZZ. THEY HAVE HAD SOME SUCCESS WITH THE LABEL ALREADY WITH FEARGAL SHARKEY'S, "LISTEN TO YOUR FATHER".

THE LABEL IS FINANCED AND DISTRIBUTED BY VIRGIN RECORDS BUT MADNESS CLAIM TO "HAVE QUITE A LOT OF CONTROL OVER IT".

THE BAND HAVE NOW BOUNCED BACK, REVITALISED AFTER THEIR LENGTHY LAY OFF, WITH A MORE MATURE, REFLECTIVE SORT OF THIS ALBUM IS QUITE WACKY COUNTERPARTS, "KEEP MOVING"!

WITH THE MAIN SONG THE PRESSURE MUST SUGGS AGREES, "YES, LEFT. WE DECIDED DECIDE WHETHER WE GETHER, AND AFTER A INUE AND WE SORT OF IASM AGAIN".

THE LAST SINGLE, TO BE APT AT THE SUGGS ANSWERS, "THAT YEAR AGO. THE SONG CONSERVATIVE PARTY EVERYTHING WILL GET BUT THINGS NEVER LONG RUN FOR THOSE FIRST PLACE.

THE BAND'S SUCCESS NOW FOR NEARLY TEN YEARS. I ASKED SUGGS IF HE COULD SEE MADNESS BEING AROUND IN TEN YEARS TIME, TO WHICH HE REPLIED, "YES, I STILL THINK WE WILL BE AROUND. WE ENJOY PLAYING OUR MUSIC BUT IF EVER THE TIME AROSE WHERE WE WERE NOT, WE WOULD STOP. THERE'S NO POINT GOING ON IF YOU DON'T ENJOY IT."

MADNESS HAVE NOW RE-EMERGED WITH THE ASSURANCE THAT THEY CAN DO IT ON THEIR OWN, WITHOUT THE HELP OF STIFF OR MIKE BARSON. "MAD NOT MAD" IS EASILY THE BEST ALBUM TO DATE AND ALTHOUGH THE SINGLES, "YESTERDAY'S MEN" AND "UNCLE SAM" DID NOT DO AS WELL AS THEIR PREDECESSORS, MADNESS HAVE FOUND A NEW GROWING CONFIDENCE IN THEMSELVES AND THEIR MUSIC.

THIS BAND ARE DEFINITELY NOT "YESTERDAY'S MEN"!

ALBUM IN "MAD NOT MAD". DIFFERENT FROM PREVIOUS "ONE STEP BEYOND" AND

WRITER LEAVING, SURELY HAVE BEEN ON MADNESS. A LITTLE BIT WHEN MIKE TO BREAK FOR A WHILE TO WANTED TO CONTINUE TO- WHILE WE AGREED TO CONT- JUST GOT BACK OUR ENTHUS-

"YESTERDAY'S MEN" SEEMS MOMENT FOR MADNESS. SONG WAS WRITTEN ABOUT A ITSELF WAS ABOUT THE ON THEIR PROMISE ON HOW BETTER IN THE LONG RUN, REALLY GET BETTER IN THE WHO HAVE NOTHING IN THE



STORY HAS BEEN GOING ON

F. WILKINSON

ZEPPELIN

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CRUELLA DEVILLE

IF SOMEONE WERE TO ASK YOU WHICH LOCAL BAND HAD BEEN THE MOST SUCCESSFUL IN THE SINGLES CHART, YOU WOULD PROBABLY SAY SILENT RUNNING. YOU WOULD BE WRONG, FOR THAT PARTICULAR HONOUR BELONGS TO CRUELLA DE VILLE. THE TWO GROUPS HAVE IN COMMON THAT THEY WERE BOTH SIGNED AND THEN DUMPED BY EMI, BUT HERE THE COMPARISON STOPS. CRUELLA'S RISE TO FAME WAS THROUGH SELF-PROMOTION, AS OPPOSED TO SILENT RUNNING'S MANUFACTURED PLAN OF CAMPAIGN.

MIKE EDGAR WAS ALWAYS THEIR MAIN PROMOTION MAN. HE DESCRIBED VARIOUS EXPLOITS WHILE THEY WERE TRYING TO PUSH THEMSELVES ON RECORD COMPANY EXECUTIVES. BY ACCIDENT, THEY FOUND THEMSELVES IN THE OFFICE OF RCA'S CHIEF WHEEL. HE WAS NOT IMPRESSED IN THE LEAST AND THREW THEM OUT OF THE OFFICE HEAD FIRST. UNDETERRED, THEY CONTINUED TO PUSH THEMSELVES ON LIKELY TARGETS. IT WAS ALWAYS CRUELLA'S STYLE TO PROMOTE THEMSELVES, AND PERHAPS THEIR DOWNFALL LAY IN THE FACT THAT A LARGE CONGLOMERATE LIKE EMI WAS KEEN TO CURB THEIR ORIGINALITY FOR MASS-MARKETING.

IT WAS CRUELLA'S ORIGINALITY OF STYLE THAT BROUGHT THEM TO PUBLIC NOTICE IN 1983 RADIO 1 PICKED UP ON THEIR FIRST SINGLE 'TWO DREADFUL CHILDREN/ DRUNKEN UNCLE JOHN' WHICH WAS RELEASED BY GOOD VIBES. BUT IT WAS THEIR SECOND SINGLE 'GYPSY GIRL' WHICH BEGAN TO MAKE AN IMPACT. ONE OF THE BIGGEST IRONIES OF THEIR CAREER WAS WHEN THEY FINALLY SIGNED THE DEAL WITH EMI'S JOHN BAGNELL. ON THE SAME DAY, MARCH 17 1983, A PORTION OF THE TUBE WAS TO BE AIRED FEATURING NORTHERN IRELAND BANDS, CRUELLA WERE ONE OF THESE. AFTER THAT SCREENING, THEY HAD FOUR BETTER OFFERS FROM RECORD COMPANIES. DESPITE PRESSURE FROM THE BAND THAT 'GYPSY GIRL' BE RELEASED AS A SINGLE RIGHT AWAY, IT TOOK EMI A FURTHER EIGHT MONTHS TO DO SO.

THE SINGLE REACHED NUMBER 52 IN THE CHARTS. MIKE THEN POINTS MORE HIGH IRONY IN THE COURSE OF THE ILL-FATED BAND. THE VIDEO FOR 'GYPSY GIRL' WHICH PORTRAYED THE BAND DANCING ROUND A FIRE AND BURNING THEIR INSTRUMENTS WAS TO BE SHOWN ON 'SUPERSTORE' - PRIME TIME AIRING. AT THE LAST MINUTE THE PRODUCER DECIDED THERE WAS TOO MUCH FIRE IN IT TO BE SHOWN ON GUY FAWKES NIGHT. THEY WERE REPLACED BY AN UP-AND-COMING ARTIST BY THE NAME OF NIK KERSHAW.

THE NEXT STEP WAS AN ALBUM. DIS-SATISFIED WITH JOHN BRAND'S PRODUCTION, THEY RE-MIXED THE WHOLE THING THEMSELVES. MIKE ADMITS THAT SOME OF THE TRACKS WERE TERRIBLE, BUT ALSO SAYS THAT SOME OF THE MATERIAL WAS THE BEST THEY HAD EVER WRITTEN. 'HONG KONG SWING' WAS RELEASED AS A SINGLE IN 1984 AND THROUGH GENTLE PERSUASION, THEY MANAGED TO GET AIRPLAY ON RADIO 1.

AT THE END OF 1984, CRUELLA DECIDED TO PART COMPANY WITH EMI. THE ALBUM AHD NEVER BEEN RELEASED, AND THE COMPANY WERE TRYING TO MAKE CRUELLA INTO SOMETHING THEY MOST DEFINITELY WERE NOT. DID MIKE FEEL THEY WERE ANOTHER VICTIM OF CONGLOMERATE HEAVY-HANDEDNESS? 'YOU CAN'T RELY ON ANY RECORD COMPANY WHEN THEY HAVE 78 TO 80 OTHER ACTS TO HANDLE.' HE SEES A DISTINCT DICHOTOMY IN RECORD COMPANY POLICY, 'THEY SIGN YOU UP FOR YOUR ORIGINALITY AND THEN TRY TO MAKE YOU INTO A MAINSTREAM BAND.'

ON THEIR OWN LABEL, CDP, THE NEXT SINGLE 'I'LL DO THE TALKING' WAS RELEASED. IT SOLD 15,000 COPIES, 5,000 IN BELFAST ALONE. DISILLUSIONED WITH THEIR FAILURE TO GET A HIT RECORD, CRUELLA DISBANDED IN EARLY 1985.

IF THERE IS A LESSON TO BE LEARNED FROM ALL THIS, IT IS PROBABLY THAT INDEPENDENCE IS THE BEST WAY TO GET ON. MIKE'S MANAGERIAL QUALITIES AND SHEER PUSHINESS ARE THE SOLE CONTRIBUTORY FACTORS TO THE BAND'S LIMITED SUCCESS. HE CLAIMS THERE BEST WORK WAS DONE FOR DOWNTOWN RADIO SESSIONS, WHEN THEY HAD CONTROL OF WHAT THEY WERE DOING. THEIR BEST PHOTO SESSIONS WERE DONE, NOT WITH JILL FURMANOVSKY, BUT WITH COLIN MUINZER'S BROTHER, MAL. HIS ADVICE TO BANDS STARTING OUT IS TO GO WHERE THEY FEEL COMFORTABLE.

SO WHAT OF THE OTHER MEMBERS? COLIN IS RECORDING SOMEWHERE IN IRELAND. PHILOMENA MUINZER IS WRITING TELEVISION PLAYS AND WORKING FOR THE NATIONAL THEATRE. JAMES CLENEGHAN IS PLAYING IN A BAND IN LONDON. MIKE IS WORKING THREE DAYS A WEEK IN BELFAST AND FOUR IN LONDON DOING PROMOTIONAL WORK.

SUSIE MILLAR

LP

RUEFREX 'FLOWERS FOR ALL OCCASIONS'
THE LONG AWAITED RUEFREX ALBUM HAS FINALLY ARRIVED. THIS IS QUITE SIMPLY THE BEST DEBUT ALBUM FROM ANY IRISH BAND SINCE THE STIFF LITTLE FINGERS DEBUT 'INFLAMMABLE MATERIAL'.

THE ALBUM CONTAINS ALL THE OLD FAVOURITES FROM 'ONE BY ONE' RIGHT UP TO THE RECENT SINGLE 'WILD COLONIAL BOY'. THE BAND WILL UNDOUBTEDLY BE COMPARED TO STIFF LITTLE FINGERS, WHICH MAY BE THERE DOWNFALL. BUT ON LISTENING TO THIS ALBUM THERE ARE TRACKS SUCH AS 'THE RUAH' AND 'EVEN IN THE DARK HOURS' WHICH PROVE THE BAND CAN WRITE MORE THAN JUST POLITICAL SONGS. BEST TRACKS ARE, THE TITLE TRACK, 'FLOWERS FOR ALL OCCASIONS', 'THE RUAH', 'WILD COLONIAL BOY' AND THE BRILLIANT 'ONE BY ONE'. IT'S BEEN A LONG TIME IN COMING BUT NOW WE CAN ONLY WAIT AND SEE.

W. MAXWELL

DEMENTIA 'DEMENTIA'

AN ALBUM THAT RACES ALONG AT 100MPH. WITH CHAINSAW GUITARS BLAZING. SONGS LIKE 'FEAR', 'EASY WAY OUT' AND 'WRITTEN IN BLOOD' STAND OUT ABOVE THE REST. NOT MY IDEA OF A PERFECT ALBUM BUT NONE ARE THESE DAYS, ENJOYABLE NONE THE LESS. GO ON AHEAD PUNK, MAKE DEMENTIA'S DAY.

SEAN COYLE

INSTIGATORS 'NOBODY LISTENS ANYMORE'

MOST OF THE NEW PUNK BANDS TODAY ARE NOT WORTH LISTENING TO BUT THE INSTIGATORS ARE AN EXCEPTION. THEY'VE BEEN OVER TO THE ISLE A FEW TIMES AND HAVE AQUIRED QUITE A FOLLOWING. THE ALBUM IS QUITE AN INTERESTING ESCAPE FROM THE LIKES OF WHAM, SADE & CO. TITLES LIKE 'OLD IS SAD', 'FREE' AND 'IT'S GOT TO BE STOPPED' ARE EXCELLENT. IF YOU HAVE ANY MONEY LEFT AFTER CHRISTMAS THIS ALBUM WOULD NOT BE A BAD INVESTMENT.

P. MURRAY

THE CLASH 'CUT THE CRAP'

THE CLASH EIGHT YEARS ON FROM THE GLORY DAYS IS A SAD SIGHT INDEED. MINUS MICK JONES AND TOPPER HEADON, JOE AND PAUL HAVE LOST THEIR WAY ENTIRELY AND THIS ATTEMPT AT AN ALBUM IS AN EMBARRASSMENT TO SAY THE LEAST.

ONLY TWO TRACKS ARE WORTH LISTENING TO, THE SINGLE 'THIS IS ENGLAND' AND 'FINGERPOPPIN'. THE CLASH WERE ONCE A GREAT BAND, BUT NOW...

TONY ADAMS.

THE GREATEST HITS PACKAGES IN BRIEF

ECHO AND THE BUNNYMEN 'SONGS TO LEARN AND SING'

QUITE SIMPLE - ECHO AND THE BUNNYMEN MAKE CLASSIC SINGLES. THIS IS A COLLECTION OF THOSE SINGLES. NEED I SAY MORE.

DEPECHE MODE 'THE SINGLES 81 - 85'

ONE OF THE FIRST ELECTRO-POP BANDS. EVERYTHING THEY DO SELLS. SUCCESS IS GUARANTEED. A FINE ALBUM.

SPANDAU BALLET 'THE SINGLES ALBUM'

THE BAND THEMSELVES ARE IN DISPUTE WITH THEIR RECORD COMPANY OVER THIS. I DON'T KNOW WHY, IT SHOULD MAKE THEM MILLIONS. JUDGE FOR YOURSELF.

THE CARS 'GREATEST HITS'

I STILL DON'T UNDERSTAND WHY THIS BAND AREN'T AS BIG HERE AS THEY ARE EVERYWHERE ELSE IN THE WORLD. MAYBE THINGS WILL CHANGE WITH THIS LP.

BAUHAUS '1979 - 83'

ALL THE SINGLES ARE HERE IN THIS DOUBLE LP. A BAND THAT IS SORELY MISSED. 'SHE'S IN PARTIES', 'ZIGGY STARDUST', 'KICK IN THE EYE' AN ALBUM OF QUALITY MUSIC THAT WOULD NOT DISGRACE ANY RECORD COLLECTION.

LLOYD COLE AND THE COMMOTIONS 'EASY PIECES'

'RATTLESNAKES' DID NOT IMPRESS ME BUT I MUST ADMIT THAT LLOYD COLE HAS COME UP WITH AN EXCELLENT ALBUM HERE. 'BRAND NEW FRIEND', WHICH MUST BE ONE OF THE BEST SINGLES THIS YEAR AND 'LOST WEEKEND' ARE INCLUDED IN THIS DELIGHTFUL PACKAGE. ALL THE SINGLES ARE UP TO THEIR EXCELLENT HIGH STANDARDS, SONGS LIKE 'JAMES', 'RICH' AND 'GRACE'. LLOYD COLE WILL ALWAYS HAVE HIS DOUBTERS BUT HE HAS CONVINCED ME. THIS IS A GEM OF AN ALBUM.

THE DOORS 'THE BEST OF'

ANOTHER RE-PACKAGING OF THE DOOR'S HITS. THIS MUST BE THE THIRD 'BEST OF' RELEASED BY THEIR RECORD COMPANY IN THE LAST TWO YEARS. THE SONGS ARE GREAT BUT MOST OF THEIR FANS SHOULD HAVE ONE OR THE OTHER OF THE PREVIOUS 'BEST OF' COMPILATIONS. A SUITABLE RECORD FOR THOSE JUST 'GETTING INTO' THE DOORS WONDERFUL AND WEIRD MUSIC.

LP

MARC BOLAN 'TILL DAWN'

YET ANOTHER NEW ALBUM FROM THE FAN CLUB. ONE HALF OF THIS DOUBLE ALBUM IS MADE UP OF REMIXES OF SOME OF HIS OLD FAVOURITES WHILE THE OTHER HALF IS A 1972 ACOUSTIC RADIO SESSION.

SOME OF THE MORE RECENT MARC BOLAN

RELEASES HAVE BEEN VERY SUBSTANDARD BUT THIS ONE, FOR A CHANGE IS QUITE GOOD.

BEST TRACKS: 'BORN TO BOOGIE', 'MAINMAN', 'METAL GURU' AND 'LASER LOVE'.

W. MAXWELL.

THEATRE OF HATE 'ORIGINAL SIN LIVE'

AFTER STIFF'S RECENT FOUR TRACK SINGLE IT WAS INEVITABLE THAT THIS ALBUM WOULD BE REISSUED.

FOR THOSE WHO DON'T KNOW, THEATRE OF HATE WERE KIRK BRANDON'S FORMER BAND, BEFORE THEY DISBANDED IN 1982.

THEATRE OF HATE HAD POWER AND AGRESSION IN ABUNDANCE, SOMETHING WHICH SPEAR OF DESTINY SORELY LACK TODAY.

THIS LIVE ALBUM, ALTHOUGH FAILING A BIT BY PRODUCTION STANDARDS, CONTAINS ALL THE EARLY SINGLES, 'ORIGINAL SIN', 'WESTWORLD', 'REBEL WITH A BRAIN' AND 'LEGION'.

THEATRE OF HATE SPLIT JUST WHEN THEY WERE BREAKING BIG.

LISTEN TO THIS ALBUM AND HEAR WHAT YOU'VE MISSED.

P. MURRAY

THE ALARM 'STRENGTH'

1986 WILL UNDOUBTABLY BE THE YEAR WHEN THE ALARM FINALLY GET BACK INTO THE TOP TWENTY AGAIN.

STRENGTH HAS BEEN OUT FOR A FEW MONTHS NOW BUT IT IS STILL WORTH REVIEWING. THE ALARM HAVE BELIEF IN THEMSELVES AND THIS ALBUM IS FULL OF SPIRIT AND ENERGY.

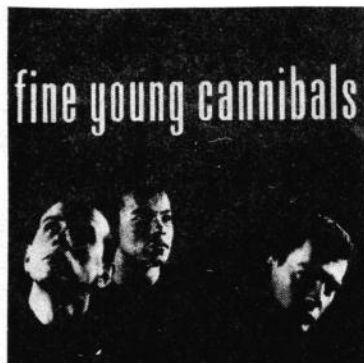
THE TWO SINGLES, 'STRENGTH' AND 'SPIRIT OF 76' ARE INCLUDED IN THE PACKAGE AS WELL AS GEMS LIKE 'DEESIDE', 'WALK FOREVER BY MY SIDE' AND 'KNIFE EDGE'.

MOVE OVER JOE STRUMMER WE'VE FOUND A BAND FAR MORE EXCITING AND HONEST.

P. MURRAY

JESUS AND THE MARY CHAIN 'PSYCHO CANDY'

WELL AFTER THE HYPE AND PRESS SPECULATION THIS ALBUM HAS FINALLY ARRIVED. ON FIRST LISTENING THE ALBUM ISN'T ALL THAT BAD, BUT THE BEST TRACKS ARE THE SINGLES, ESPECIALLY, 'JUST LIKE HONEY'. THIS BAND WERE GOING TO CHANGE THE WORLD BUT NOT WITH THIS ALBUM ANYWAY.



FINE YOUNG CANNIBALS 'FINE YOUNG CANNIBALS'

ONE OF THE GREAT DISCOVERIES OF THIS YEAR HAS BEEN THE FINE YOUNG CANNIBALS. FORMED AROUND THE NUCLEUS OF TWO FORMER BEAT MEMBERS AND THE SUPERB VOICE OF ROLAND GIFT, THE BAND HAVE DEVELOPED OVER THE PAST YEAR TO RELEASE SUPERB SINGLES IN 'JOHNNY COME HOME' AND 'BLUE' AND NOW THEIR DEBUT ALBUM HAS BEEN UNLEASHED ON THE UNSUSPECTING PUBLIC.

AGAIN, AS WITH THE RUEFREX ALBUM THEY'RE ON TO A WINNER. THE COVER OF PRESLEY'S 'SUSPICIOUS MINDS' IS BREATHTAKING AS WELL AS THEIR OWN 'FUNNY HOW LOVE IS'. ROLAND GIFT IS THE ACE IN THE PACK. HIS VOICE THROUGHOUT THE ALBUM IS STYLISH AND EMOTIVE.

THE FINE YOUNG CANNIBALS CAN ONLY BE PLEASED WITH THIS DEBUT. I FOR ONE CAN NOT WAIT FOR THEIR NEXT ALBUM.

W. MAXWELL

THE SOUND 'IN THE HOT HOUSE'

THE LAST SOUND ALBUM FOR STATIC IS A LIVE ALBUM. THE SOUND HAVE BEEN GOING FOR A COUPLE OF YEARS NOW, MAKING EXCELLENT MUSIC ALL ALONG THE WAY.

THIS ALBUM CAPTURES ALL THE HIGHLIGHTS OF THEIR CAREER.

FINE SONGS, BRILLIANT BAND. PLEASE BUY.

S. SYKES.



GRACE JONES 'ISLAND LIFE'

A COLLECTION OF GRACE'S NEAR MISSES BAR THE SINGLE 'PRIVATE LIFE' AND THE RECENT 'SLAVE TO THE RHYTHM', SUPRISINGLY, GRACE'S ONLY TWO HITS. LISTEN TO THIS ALBUM AND DISCOVER THAT THERE'S MORE TO MISS JONES THAN JUST THE BOND MOVIE AND THAT FAMOUS SQUARE HEAD. BEST OF THE TRACKS ARE 'LOVE IS THE DRUG', 'PULL UP TO THE BUMPER' AND THE LUCIOUS 'PRIVATE LIFE'.

IT'S BEEN A LONG TIME SINCE A CONCERT HAS BEEN SOLD OUT DAYS IN ADVANCE IN BELFAST. EVEN THE BAND WHO HAVE BEEN USED TO A RAPID RISE IN FAME AND FORTUNE WERE SUPRISED. THE BAND IN QUESTION BEING LLOYD COLE AND THE COMMOTIONS.

HERALDING FROM GLASGOW, ALTHOUGH LLOYD HIMSELF IS ORIGINALLY FROM DERBYSHIRE, THEY CAME TO BELFAST TO PROMOTE THEIR NEW ALBUM, 'EASY PIECES' AND SINGLE, 'LOST WEEKEND'.

MY EARLIEST RECOLLECTION OF THE GROUP WAS THE BRILLIANT SINGLE 'PERFECT SKIN' AND ALTHOUGH I LIKED WHAT I HEARD, I THOUGHT THAT THE SINGLE AND SUBSEQUENT ALBUM, 'RATTLESNAKES' WAS TOO CLOSE TO THE VELVET UNDERGROUND FOR COMFORT, A POINT THAT THE MUSIC PRESS WERE SO KEEN TO POINT OUT TO LLOYD, LLOYD THOUGH, ALWAYS DENIED IT, SAYING, 'IF ANYONE'S BEEN A REAL INFLUENCE TO ME IT'S BEEN T.REX REALLY, I'VE ALWAYS ADORED MARC BOLAN, IT'S A KIND OF BLIND ADORATION, ALTHOUGH I HAVE TO ADMIT THAT LOU REED HAD MORE INFLUENCE ON MY GUITAR PLAYING, BECAUSE WITH THE VELVETS, LOU REED WAS THE ARCHETYPAL RHYTHM GUITARIST'. I FOR ONE THOUGH STILL THINK, NO MATTER WHAT LLOYD SAYS, THAT LOU REED HAS INFLUENCED MORE THAN JUST HIS GUITAR PLAYING.

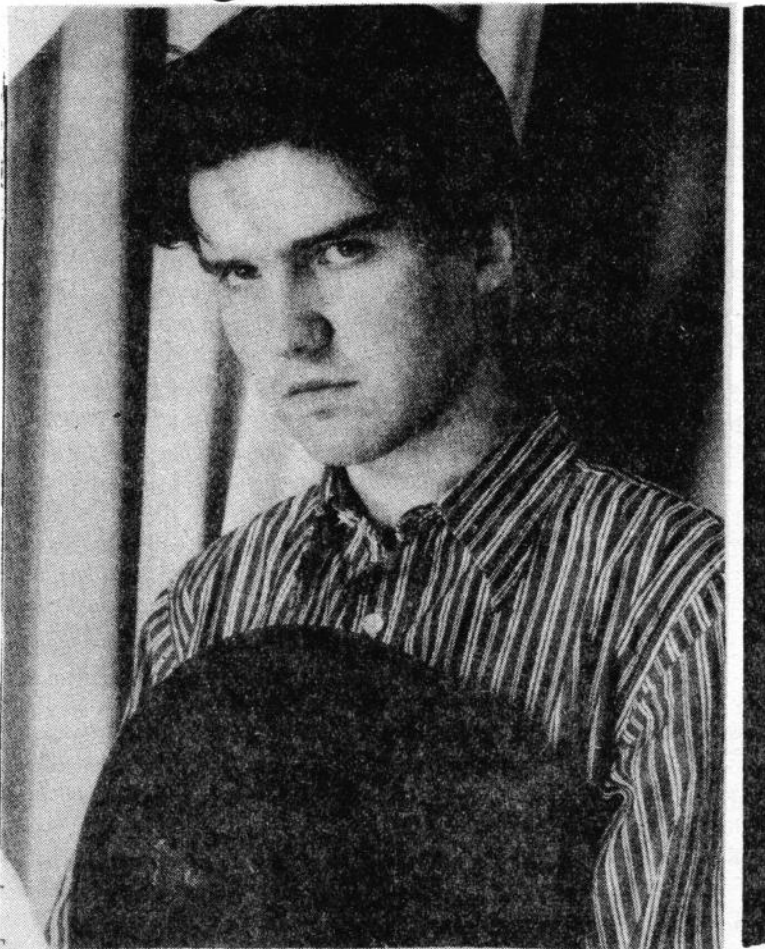
THE NEW ALBUM, IN CONTRAST, SHOWS THAT LLOYD HAS A LOT MORE TO OFFER AND IS BROUGHT ABOUT WITH THE CATALYST OF NEW PRODUCERS, CLIVE LANGER AND ALAN WINSTANLEY. AS LLOYD POINTED OUT, 'WE WANTED IT TO SOUND DIFFERENT, SO WE WORKED WITH DIFFERENT PEOPLE. THERE WAS DEFINITELY A MORE CONCIIOUS EFFORT

AS WE'VE LEARNT A LOT OVER THE PAST YEAR. THE ALBUM ITSELF PROVED TO BE A GREAT LEARNING PROCESS FOR US AND IF YOU LISTEN TO THE SONGS, YOU WILL SEE THEY'RE COMPLETELY DIFFERENT FROM WHAT WENT BEFORE.' ON LISTENING TO THE ALBUM I MUST AGREE, THE BAND SEEM TO HAVE PROGRESSED IN EVERY DEPARTMENT FROM THE RHYTHM SECTION RIGHT THROUGH TO LLOYD'S VOCALS. THEY SEEM TO HAVE ATTAINED THE RIGHT FORMULA. THE ALBUM BOASTS TEN TRACKS, 'LOST WEEKEND', 'BRAND NEW FRIEND', 'JAMES', 'PERFECT BLUE', 'PRETTY GONE', 'GRACE', 'CUT ME DOWN', 'RICH', 'MINOR CHARACTER', AND 'WHY I LIKE COUNTRY MUSIC'. ALL ARE GOOD, BUT ONE TRACK STANDS OUT AMONGST ALL THE REST AND THAT IS 'JAMES' WHICH DEALS WITH THE WORLD'S VIEW AND IT'S RELATIONSHIPS WITH CERTAIN SECTIONS OF ITS SOCIETY EG. UGLY PEOPLE. IT IS HERE THAT YOU CAN TRULY APPRECIATE LLOYD'S TREMENDOUS APTITUDE FOR WRITING THOUGHT EVOKING LYRICS. IT IS SURELY IN THIS FIELD THAT HE IS A MASTER.

IT'S HARD TO DESCRIBE THE BAND'S SOUND, BUT TO ME THEY SEEM TO REFLECT ELEMENTS OF COUNTRY MUSIC MIXED WITH SOUL AND EARLY ELEMENTS OF ROCK'N'ROLL, BUT LLOYD HAS OTHER IDEAS, 'I SUPPOSE THERE ARE ELEMENTS OF COUNTRY MUSIC, AND ELEMENTS OF SOUL, BUT SOUL WOULD TEND TO IMPLY THAT I AM A SOUL SINGER OR SOMETHING, AND I'M DEFINITELY NOT ONE OF THEM. I'M CERTAINLY NOT GOING TO COME UP WITH A LABEL FOR MYSELF.' HE ALSO HAS HIS OWN DEFINITE VIEWS ON THE BAND'S MUSIC, 'I TRY TO MOULD OUR MUSIC AND STYLE AS A REACTION AGAINST WHAT I DON'T LIKE IN POP MUSIC - WHICH IS BANALITY ON THE ONE HAND AND POMPOSITY ON THE OTHER.

LLOYD'S LYRICS SEEM TO BE VERY PERSONAL AND COMPLEX ALTHOUGH HE DENIES THAT HE WRITES ABOUT HIMSELF, INSTEAD TENDING TO WRITE ABOUT THINGS THAT HAPPEN AROUND HIM IN EVERYDAY LIFE, OR FROM IDEAS HE GENERATES FROM SCANNING THE LOCAL MEDIA. IT IS FROM THIS MATERIAL THAT HE CONSTRUCTS HIS SONGS, INJECTING AT THE SAME TIME THAT WRY SENSE OF HUMOUR THAT HE HAS BEEN GIFTED WITH, 'I DON'T WANT PEOPLE TO THINK I'M TOO SELF IMPORTANT LIKE SOME OTHER SO CALLED POP STARS I COULD MENTION, SO THAT'S WHY I TRY TO INJECT A BIT OF HUMOUR INTO MY SONGS. HE ALSO ADMITS TO HIS OWN MUSICAL DISABILITIES IN THAT HE NEEDS CONSTANT ASSISTANCE AND GUIDANCE TO BRING HIS MUSIC TO FRUITITION, HE SAYS, 'MUSICALLY I CAN WRITE SONGS, BUT I NEED HELP AND GUIDANCE TO MAKE THEM INTO GOOD RECORDS. HE IS ALSO VERY CAUTIOUS AS TO WHAT PEOPLE SHOULD READ INTO HIS LYRICS AS

lloyd cole



HE DOESN'T SEE HIMSELF AS THE NEW BOB DYLAN AND HATES PEOPLE CONSTANTLY ANNALYSING HIS WORDS AND REFERS TO THEM AS THE BACKDROP FOR HIS SONGS. THEY ARE JUST THERE TO BE LISTENED TO AND HE STRESSES THAT IF THEY WERE STATEMENTS HE WOULD HAVE THEM PUBLISHED. HIS CONSTANT FEAR IS THAT THE MEDIA OR PEOPLE IN GENERAL WILL TAKE HIM TOO SERIOUSLY. SO WHAT NEXT FOR LLOYD AND THE COMMOTIONS? WELL, IN THE NEXT COUPLE OF MONTHS THE BAND WILL BE APPEARING ALONGSIDE THE LIKES OF PAUL WELLER AND BILLY BRAGG AT THE LABOUR PARTY'S 'RED WEDGE TOUR', SO I'M SURE IT WON'T BE LONG BEFORE LLOYD AND THE BOYS WILL BE IN THE HEADLINES AGAIN!

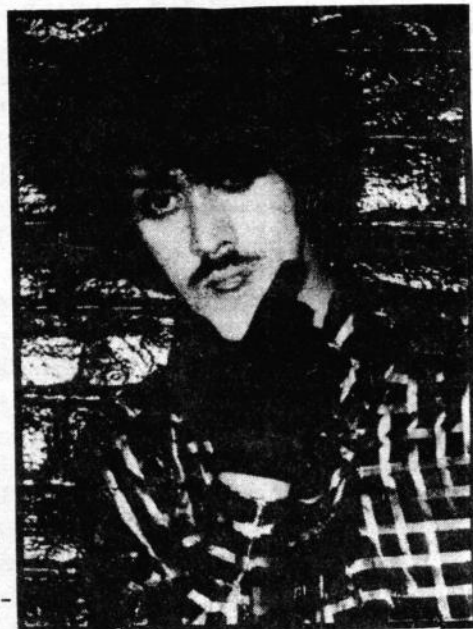
MAURICE MAXWELL.

PHIL LYNOTT - THE ROCKER (1951 - 1986)

BY LARRY HENDERSON.

THE BEGINNING OF THE NEW YEAR HAS BROUGHT SADNESS TO IRISH ROCK. PHIL LYNOTT, FORMER LEAD SINGER OF IRISH ROCK BAND, THIN LIZZY DIED ON JANUARY 4TH, 1986 OF HEART FAILURE AND PNEUMONIA. HIS DEATH IN TRAGIC CIRCUMSTANCES WILL BE FELT MORE HERE IN IRELAND WHERE LIZZY EMERGED AS THE ONLY BIG ACT TO COME OUT OF IRELAND IN THE 1970'S. LYNOTT AND CO GAVE THE FAILING IRISH LOCAL SCENE A LIFT AND INSPIRED MANY YOUNG LOCAL BANDS LIKE THE BOOMTOWN RATS AND U2 TO BETTER THINGS. HIS TALENT AND ENTHUSIASM WILL BE SORELY MISSED.

LYNOTT WAS BORN IN DUBLIN 35 YEARS AGO. HE PLAYED IN A FEW BANDS AROUND DUBLIN BEFORE FORMING THIN LIZZY IN 1970 WITH GUITARIST ERIC BELL AND DRUMMER BRIAN DOWNEY. THEY SIGNED TO DECCA RECORDS AT THIS TIME AND THEIR FIRST HIT SINGLE CAME IN 1973 WITH A CLASSIC ADAPTATION OF THE IRISH TRADITIONAL TUNE, 'WHISKEY IN THE JAR'. AT ABOUT THIS TIME ERIC BELL LEFT AND TWO NEW GUITARISTS WERE BROUGHT IN. SCOTT GORHAM AND BRIAN ROBERTSON HELPED FORGE THE UNIQUE DUAL GUITAR SOUND WHICH HAS BEEN THE LIZZY TRADEMARK EVER SINCE. LYNOTT'S SONG WRITING TALENTS ONLY GOT BETTER AND BETTER AND IN 1976 LIZZY FINALLY ESTABLISHED THEMSELVES AS ONE OF BRITAIN'S LEADING ROCK ACTS. THE SINGLE, 'THE BOYS ARE BACK IN TOWN' GAVE LIZZY THEIR SECOND SINGLE SUCCESS AND THIS WAS QUICKLY FOLLOWED BY 'JAILBREAK', 'DANCING IN THE MOONLIGHT' AND 'DON'T BELIEVE A WORD'. ALL IN ALL LIZZY WERE TO HAVE OVER A DOZEN TOP 50 HITS. THE HIT ALBUMS FOLLOWED - 'JAILBREAK', 'JOHNNY THE FOX', 'CHINATOWN' AND MORE, BUT LIZZY'S REAL SELLING POINT WAS THEIR LIVE SHOWS. THEIR LIVE REPUTATION WAS SECOND TO NONE. A VERY SUCCESSFUL LIVE ALBUM, 'LIVE AND DANGEROUS' WAS RELEASED TO GREAT CRITICAL ACCLAIM AND IT WAS A MASSIVE SELLER THROUGHOUT THE WORLD. THIN LIZZY'S INABILITY TO HOLD ON TO THEIR GUITARISTS EVENTUALLY CAUSED THE BAND TO SPLIT UP IN 1984, BUT ON LOOKING BACK OVER THE YEARS, THIN LIZZY'S CONTRIBUTION TO THE ROCK SCENE HAD BEEN CONSIDERABLE, IN SAYING THAT, THIN LIZZY WAS PHIL LYNOTT. ALTHOUGH HE HAD SOME SUCCESS AS A SOLO ARTIST WITH, 'OUT IN THE FIELDS', 'YELLOW PEARL', AND 'DEAR MISS LONELY HEARTS', LYNOTT NEVER REALLY GAINED THE STATURE HE HAD IN HIS THIN LIZZY DAYS. LYNOTT, UNFORTUNATELY WAS ALSO FAMOUS FOR HIS BOOZING AND DRUG TAKING, LIVING THE ROCK'N'ROLL LIFESTYLE, AS HE PUT IT. WELL SADLY THAT LIFESTYLE CAUGHT UP WITH HIM. HOPEFULLY WE CAN REMEMBER PHIL LYNOTT FOR HIS SONG WRITING TALENTS AND NOT REMEMBER HIM, AS THE MEDIA HAVE DONE, FOR HIS DRUG AND DRINK PROBLEM.



CAROLINE

ROYAL AVENUE
BELFAST

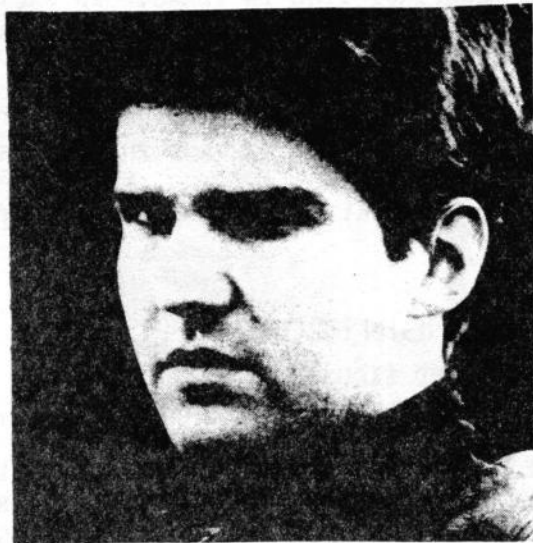
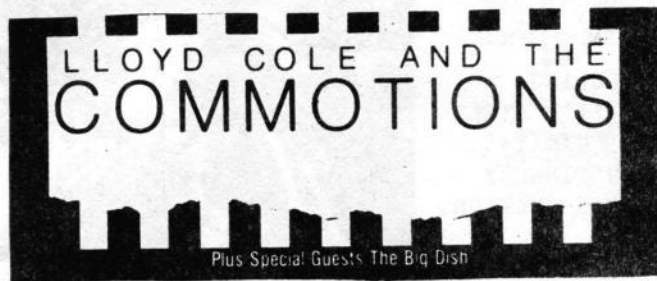


MUSIC

ANN STREET
BELFAST



Live Circuit...



ULSTER HALL BELFAST

IT TOOK A WET WEEKEND AT THE ULSTER HALL IN BELFAST FOR THE POPULUS OF NORTHERN IRELAND TO DISCOVER THAT THE ART OF GOOD SONG WRITING IS NOT DEAD. LLOYD COLE AND THE COMMOTIONS SHINE OUT LIKE A BEACON AMONGST THE DRIVEL OF TODAY'S SO CALLED 'POP STARS' EG WHAM, WHO'S LATEST ATROCITY 'I'M YOUR MAN' (WHICH PALES TO INSIGNIFICANCE WHEN COMPARED TO THE SAMMY MACKIE ORIGINAL OF 1982!) IS CURRENTLY AT THE TOP END OF THE CHARTS. BIG DISH WERE THE SUPPORT BAND AND ENTERTAINED THE AUDIENCE FOR APPROXIMATELY THIRTY MINUTES. THEY WERE A 5 PIECE BAND FROM GLASGOW AND WERE GENERALLY WELL RECEIVED, ESPECIALLY THEIR SINGLE 'PROSPECT STREET'. THEY WERE REMEMBERED FROM THE LAST TIME THEY WERE HERE, WHEN THEY SUPPORTED CHINA CRISIS AND GOT A GOOD RESPONSE FROM THE AUDIENCE. THEN THE LIGHTS DIMMED, AND TO A RECEPTION THAT THE BAY CITY ROLLERS WOULD HAVE BEEN PROUD OF IN THEIR HEY DAY, THE BAND TOOK THE STAGE. HIGHLIGHTS OF THEIR EXCELLENT SET WERE THE FOUR SINGLES, 'JAMES' AND THE BRILLIANT 'RICH'. THE ONLY CRITISISM THAT COULD BE MADE WAS ABOUT THE PRICE OF THE TICKETS, OTHER THAN THAT, AN EXCELLENT PERFORMANCE.

C. GIBSON

WISHBONE ASH BY G. IRWIN

IT HAS BEEN FIFTEEN YEARS SINCE WISHBONE ASH FIRST STARTED OUT AND DURING THAT TIME THERE HAVE BEEN MANY ALBUMS, TOURS AND SEVERAL LINE-UP CHANGES. THE LATEST INCARNATION RECENTLY CAME TO WHITLA HALL, ANOTHER DATE ON THEIR BRITISH TOUR, THE THIRD TIME IN FACT THAT THEY HAVE PLAYED HERE DURING THEIR CAREER. THE BAND IS STILL A FOUR-PIECE, AND THEY STILL FEATURE ANDY POWELL ON GUITAR PLAYING THE FAMOUS 'FLYING V'. MUCH OF THE OLDER MATERIAL HAS BEEN DROPPED AND INEVITABLY A LOT OF THE NEWER SONGS COMPRISE THE SET. AT THEIR OUTSET WISHBONE ASH RECORDED SOME GREAT MUSIC AND WERE UNDENIABLY ONE OF THE EARLIEST GROUPS TO FEATURE TWO LEAD GUITARS, ALSO POPULARISED BY OUR OWN LATE THIN LIZZY. ON THE RECENT SHOWING IN BELFAST, UNFORTUNATELY THE SOUND WAS ABSOLUTELY DEAFENING AND THE REPERTOIRE VEERED MORE TOWARDS HEAVY METAL CONSISTING MAINLY OF REPETITIOUS RIFFS, THAN THE LIGHT AND SHADE WHICH WAS SO PREVALENT IN MANY OF THEIR EARLIER RECORDS. TED NUGENT IS REPUTED TO HAVE SAID ONCE 'IF IT'S TOO LOUD, THEN YOU'RE TOO OLD' WHICH PROBABLY EXPLAINS WHY THERE ARE SO MANY DEAF, AGED REVIEWERS AROUND! TOWARDS THE END OF THEIR SET, THROUGH THE COTTON WOOL I RECOGNISED THE FAMILIAR STRAINS OF 'JAILBAIT', A WELCOME RESPITE IN AN OTHERWISE DISAPPOINTING SHOW, AND THEY ROUNDED THE NIGHT OFF WITH 'BLOWIN' FREE'. I WOULD HAVE TO ADMIT, AS A DISILLUSIONED OBSERVER, TO BEING A MINORITY IN THE AUDIENCE, AS GENERALLY THE CROWD GAVE THEM A RAPTUREOUS RECEPTION. I SINCERELY HOPE THAT THEY ARE NOT YET A WRITE-OFF, HOWEVER A REDUCTION IN DECIBELS AND A SERIOUS RE-THINK IN THEIR ATTITUDE TO SONG SELECTION AND CONTENT FOR CONCERT PERFORMANCES WYKID NOT GO AMISS!

ELTON JOHN / R.D.S DUBLIN

by B. Houston

ELTON JOHN RETURNED TO DUBLIN TO START OFF HIS LATEST WORLD TOUR SUITABLY NAMED 'ICE ON FIRE' AFTER HIS NEW ALBUM. AS EXPECTED THIS WAS A VERY PROFESSIONAL PERFORMANCE FROM ELTON WITH HIS NEW 12-PIECE BAND INCLUDING A BRASS SECTION FOR THE FIRST TIME IN YEARS. IN FACT ONLY DAVY JOHNSTON (LEAD GUITAR) AND RAY COOPER (DRUMS AND PERCUSSION) REMAINED FROM HIS OLD LINE UP.

ELTON PLAYED HIS USUAL SELECTION OF BIG HITS INCLUDING, 'RACKET MAN', 'CANDLE IN THE WIND', 'YOUR SONG', 'I'M STILL STANDING', MANY OTHERS AND THE PRESENTLY POPULAR 'NIKITA'. AFTER FOUR ENCORES AND TWO AND A HALF HOURS ELTON FINALLY CALLED IT A DAY AND HE AND HIS BAND TOOK A STANDING OVATION.



THE VIRGIN PRUNES

(SUPPORTED SIOUXSIE AND THE BANSHEES AT THE AVONEIL LEISURE CENTRE, BELFAST)

THE VIRGIN PRUNE'S THEATRICALS ARE STILL EVIDENT COURTESY OF GAVIN, BUT WITH THE DEPARTURE OF GUGGI, THEY'VE LOST THEIR CUTTING EDGE. THEY ARE NOW JUST ANOTHER RUN OF THE MILL GOTHIC PUNK BAND. THROUGHOUT THE SET THE MUSIC BECAME MEANINGLESS OVER A VERY BAD SOUND SYSTEM. MAYBE THE BAND SHOULD STICK TO SMALLER VENUES. TONIGHT WAS ONE OF THE BAND'S POORER PERFORMANCES. THE BAND NEED A NEW LEASE OF LIFE. BRING BACK GUGGI WE SAY.

TONY ADAMS.

THE DECEMBERISTS

at The Forum Hotel, Belfast

THE USUAL SHOWCASE GIG FORMAT. THE CROWD ENTERTAINED BY TERRI HOOLEY'S REGGAE DISCO. THEN THE FOUR YOUNG HOPEFULS TOOK THE STAGE. THE DECEMBERISTS, GOING BY THAT NIGHT'S PERFORMANCE PROBABLY DIDN'T GET THE BIG RECORD DEAL. THEIR MUSIC IS A MIXTURE OF THE USUAL BELFAST BAND INFLUENCES NOWADAYS, THAT IS, THE BUNNYMEN WITH MORE THAN A SPOONFUL OF VELVET UNDERGROUND. THE BAND THEMSELVES PLAYED WELL AND THEIR SONGS SHOWED PROMISE BUT I FEEL THAT THEY NEED A LITTLE MORE TIME TO GET THEIR ACT TOGETHER AND DEVELOP THEIR OWN STYLE. THE DECEMBERISTS HAVE PROBABLY GONE FOR THE BIG ONE JUST THAT LITTLE BIT TOO SOON. THEY COULD BE MORE SUCCESSFUL SECOND TIME AROUND. W. Maxwell

MAGNUM at Queens, Belfast

L. BLAIR x G. MORGAN

JUST AFTER 8PM THE FIVE-PIECE SUPPORT BAND, WINTER'S REIGN, TOOK TO THE STAGE. THEY PLAYED FOR ABOUT 45 MINUTES DOING A SET WHICH COMPRISED OF TRACKS FROM THEIR DEBUT MINI ALBUM. THE CROWD APPEARED TO HAVE ENJOYED THIS DUBLIN BASED BAND, AS THEY ENDED AN ENTERTAINING SESSION. BY THIS TIME THE HALL HAD PACKED UP AND THE ATMOSPHERE GREW AS THE CROWD WANTED MAGNUM TO TAKE THE STAGE. THE GROUP OPENED THE GIG WITH A TRACK CALLED 'ALL ENGLAND'S EYES', TAKEN FROM THEIR RECENT ALBUM, 'ON A STORYTELLERS NIGHT'. FOLLOWING THIS THEY DID A SELECTION OF TRACKS FROM EARLIER ALBUMS WHICH INCLUDED 'KINGDOM OF MADNESS', FROM THE ALBUM OF THE SAME NAME, 'CHANGES', FROM THE ALBUM 'MAGNUM II' AND 'WALKING THE STRAIGHT LINE' FROM 'CHASE THE DRAGON'. THE GROUP THEN PLAYED A SELECTION OF TRACKS FROM THE ALBUM 'ON A STORYTELLERS NIGHT'. THESE

REUNION

Delta Ballroom

Belfast



TO START WITH THE BAND HAD TO CONTENT WITH A BAD P.A. SYSTEM. SECONDLY THEY HAD TO CONTENT WITH THE USUAL AUDIENCE RESPONSE TO LOCAL BANDS. APATHY. TO THEIR CREDIT THE BAND PLAYED THEIR SET WITH A DETERMINATION TO CONQUER ALL THE ODDS. I THINK THEY SUCCEEDED. SOME PEOPLE MAY SAY THAT THEY RELY TOO MUCH ON THEIR EARLY JOY DEVISION INFLUENCES BUT I FOR ONE WOULD AGREE THAT THEY ARE DEFINITELY A BAND TO LOOK OUT FOR, IF THEY ARE GIVEN HALF A CHANCE. W.M.



INCLUDED THE TITLE TRACK, 'HOW FAR JERUSALEM', 'ENDLESS LOVE', 'TWO HEARTS', 'LES MORTS DANSANT' AND THEIR NEW SINGLE 'JUST LIKE AN ARROW'. THIS THEN LED UP TO THE GROUP PLAYING A COUPLE OF TRACKS FROM THEIR FORTHCOMING ALBUM, TO BE RELEASED EARLY THIS YEAR.

MAGNUM LEFT THE STAGE AFTER A GREAT PERFORMANCE AND THE CROWD WERE AWARDED A FEW MINUTES LATER WHEN THE GROUP RETURNED TO THE STAGE TO DO AN EXCELLENT ENCORE WHICH INCLUDED THE TRACK, 'SOLDIER OF THE LINE' FROM THE 'CHASE THE DRAGON' LP. MAGNUM FINALLY LEFT THE STAGE AFTER ONE AND A HALF HOURS TO END AN ENJOYABLE CONCERT ALL ROUND.

THE ALARM / THE ESCAPE CLUB, Sheffield: by Jo Pickersgill

THE ESCAPE FALL INTO THE SAME CATEGORY AS BANDS SUCH AS ZERRA 1; THEY WOULD PROBABLY GET FAR MORE RECOGNITION IF PEOPLE FORGOT THAT THEY SOUNDED LIKE U2 AND SIMPLE MINDS.

IN SPITE OF THIS THEY PLAYED A 45 MINUTE SET AND WENT DOWN WELL WITH THE AUDIENCE. QUITE AN UNUSUAL FEET FOR A SUPPORT BAND!

EVERY TIME I SEE THE ALARM THEY SEEM TO GET BETTER AND BETTER. IT APPEARS THAT WITH THE RELEASE OF 'STRENGTH' THEY HAVE MATURED CONSIDERABLY, HAVING FINALLY SHOOK OFF THE CLASH/U2 COMPARISONS AND DEVELOPED AN ENTIRE STYLE OF THEIR OWN.

AFTER OPENING WITH 'DEESIDE', THE SET COVERED MOST OF THE NEW ALBUM, AND OF COURSE, ALL THE OLD FAVOURITES FROM 'DECLARATION'.

THE TRACKS ON 'STRENGTH' ARE MORE PERSONAL THAN BEFORE, INSTEAD OF THE 'WE' AND 'THEY' FINGER POINTING LYRICS OF A COUPLE OF YEARS AGO, EVERYTHING IS FAR MORE PERSONAL; ROMANTIC EVEN; ABOUT ONE SINGLE PERSONS' LIFE AND EXPERIENCES RATHER THAN THE THOUGHTS OF A GENERATION. PROBABLY MANY PEOPLE CAN IDENTIFY WITH THIS.

FOR ME, THE HIGHLIGHTS OF THE EVENING WERE 'WALK FOREVER BY MY SIDE' WHICH WAS SIMPLY MIKE PETERS AND KEYBOARD PLAYER MARK TAYLOR; AND 'ONE STEP CLOSER TO HOME'. THIS STARTED WITH DAVE SHARP ON HIS OWN PLAYING ACOUSTIC, WITH THE REST OF THE BAND JOINING IN IN THE MIDDLE. IN MY OPINION, IT'S ONE OF THE STRONGEST SONGS WRITTEN BY THE BAND.

ALTHOUGH THE NEWER MATERIAL WAS VERY WELL RECEIVED, THE AUDIENCE JUST WENT COMPLETELY MAD WITH '68 GUNS' AND 'BLAZE OF GLORY' SINGING SO LOUD THAT THE P.A. (AND BAND!) WERE PRACTICALLY REDUNDANT.

THE ENCORES STARTED WITH 'FATHER TO SON' AND FINISHED WITH 'WE ARE THE LIGHT', AFTER INCLUDING IMPROMPTU VERSIONS OF 'STAIRWAY TO HEAVEN' AND 'PINBALL WIZARD', WHICH MIKE SWORE THE BAND HAD NEVER PLAYED TOGETHER BEFORE.

AFTER THE GIG, AS WE WALKED DOWN THE STEPS AND INTO THE RAIN, I JUST WISHED THAT PEOPLE WOULD STOP SLAGGING OFF THE ALARM FOR HOW THEY LOOKED, AND LISTEN TO WHAT THEY HAD TO SAY INSTEAD. THEY MIGHT BE PLEASANTLY SURPRISED.

THE POGUES by D. Kirkpatrick / DOUG

QUESTION: WHAT DO HARP, TENNANTS, SMIRNOFF AND BUSHMILLS HAVE IN COMMON?

ANSWER: THEY ALL MADE A SMALL FORTUNE OUT OF THE POGUES ON NEW YEARS EVE AT THE ULSTER HALL, WHERE HAVING YOUR DRINK CONFISCATED AT THE DOOR WAS AN OCCUPATIONAL HAZARD.

SOBRIETY WAS POSITIVELY DISCOURAGED AND AS THE EX-MAHONES STAGGERED ON STAGE AT A FEW MINUTES TO MIDNIGHT, THE BIGGEST QUESTION WAS, WHO WOULD HAVE THE BIGGEST CHANCE OF REMAINING UPRIGHT TO THE END: THE BAND OR THE CROWD?

MIDNIGHT CAME AND WENT WITH ONLY A RENDITION OF 'AULD LANG SYNE' TO SIGNIFY THE PASSING OF ANOTHER YEAR - IT WAS JUST AN EXCUSE TO HAVE A HELL OF A NIGHT OUT. HOGMANY MEANT 'SALLY MACLENNANE', 'THE WILD CATS OF KILKENNY', AND THE LEAN-ON-THE-SHOULDER-OF-YOUR-NEIGHBOUR-AND-SING-HEARTILY EFFECT OF THE OLD MAIN DRAG.

TO TRY AND ENCAPSULATE AN ATMOSPHERE SO ELECTRIC, A HUMOUR SO RARE IS IMPOSSIBLE; IT'S GOT TO BE EXPERIENCED. JUST ASK OLE ELVIS COSTELLO WHOSE SOLE PURPOSE IN BEING THERE SEEMED TO BE TO SUPPORT AN INCREASINGLY UNSTEADY CAIT DURING 'THE WILD ROVER'.

GOOD VIBRATIONS III

102 GREAT VICTORIA STREET, BELFAST.



SELLING HIS SOUL

BY MAURICE MAXWELL

"THE UNEARTHING AND RECORDING OF NEW TALENT IS A VITAL FACTOR IN THE ONGOING HEALTH OF THE MUSIC INDUSTRY." NO TRUER WORD HAS BEEN SAID AND SO I WAS GLAD TO SEE THE RE-EMERGENCE OF LOCAL INDEPENDENT LABEL 'ONE BY ONE' RUN BY KEITH McCORMICK. NOT SINCE THE DEMISE OF THE GOOD VIBES LABEL HAVE WE HAD ANOTHER LABEL IN THE PROVINCE, DEDICATED TO GIVING LOCAL BANDS AN OPPORTUNITY TO PRODUCE THEIR OWN WORKS ON VYNL.

WE TRACKED DOWN KEITH JUST BEFORE HE WENT INTO THE STUDIOS TO RECORD THE

LABELS LATEST SINGLE.

- H. 'HOW DID 'ONE BY ONE' START OFF?'
- K. 'IT STARTED OFF THROUGH WRITING A FEW ARTICLES FOR JAMMING. ONE IN PARTICULAR WAS ABOUT THE MUSIC SCENE HERE AND I JUST SAID IT WAS PRETTY BAD AND THE COUNTRY WAS CRYING OUT FOR IT'S OWN INDEPENDENT LABEL. AFTER I WROTE IT, I GOT GOOD REVIEWS ON IT AND SO, BASICALLY, I DECIDED TO HAVE A GO MYSELF. REALLY, THAT WAS THAT. IT WAS THROUGH THE ARTICLE THAT I GOT IN OCNTACT WITH A FEW PEOPLE.'
- H. 'WHAT WAY DID YOU INITIALLY FINANCE YOUR LABEL?'
- K. 'THE ONLY THING I GOT FOR THE FIRST YEAR WAS THE ENTERPRISE ALLOWANCE SCHEME £40 A WEEK, BUT I HAVEN'T GOT ANYTHING ELSE SINCE.'
- H. 'WHERE DID YOU GET THE NAME, 'ONE BY ONE' ?'
- K. 'IT WAS FROM AN OLD RUEFREX SONG RELEASED ON THE GOOD VIBRATIONS LABEL. IT WAS THE ONE THING THAT REALLY INSPIRED ME, ALTHOUGH THE ORIGINAL NAME I HAD WAS STYLIST BUT PAUL WELLER HAD IT FOR HIS PUBLISHING COMPANY, SO I NEEDED A NAME OFF THE TOP OF MY HEAD. IT WAS A CHOICE BETWEEN 'MINOR CLASSIC' OR 'ONE BY ONE' AND I STRUCK FOR 'ONE BY ONE' BECAUSE IT WAS BETTER.'
- H. 'HOW DID YOU CONTACT THE EARLY GROUPS ON THE LABEL?'
- K. 'BASICALLY IT WAS JUST ADVERTISING. I STUCK UP AN AD IN CAROLINE MUSIC AND ALSO I GOT TO KNOW A FEW GROUPS WHEN I WAS A SORT OF TALENT SCOUT FOR A&M, GROUPS LIKE SUPERHEAVEN, STAGE B AND A COUPLE OF OTHERS.'
- H. 'WHY DID YOU WANT TO BE A RECORD PRODUCER RATHER THAN A MEMBER OF A BAND WHICH THE MAJORITY OF THE PEOPLE WOULD WANT TO BE?'
- K. 'I'M CRAP AT THE GUITAR AND I'M A NAFF SINGER, THAT'S WHY, AND IF YOU'RE NO GOOD, YOU'RE NO GOOD, AND THAT'S ALL THERE IS ABOUT IT, BUT I STILL WANTED TO BE INVOLVED IN MUSIC IN SOME WAY. I ACTUALLY FIND IT MORE EXCITING, SITTING PRODUCING A BAND THAN PLAYING A GUITAR. Y' KNOW, FOR SOME REASON, I DON'T KNOW WHY, PEOPLE HAVE THIS MISCONCEPTION THAT TO BE IN A BAND IS GLAMOUROUS, BUT I DON'T THINK BEING IN A BAND OVER HERE IS GLAMOUROUS AT ALL, IN FACT, IT'S EVEN MORE HIP TO HAVE YOUR NAME AS PRODUCER THAN PLAYING GUITARS IN THE BAND, I SUPPOSE.'
- H. 'WHY WAS THERE SO MUCH OF A GAP BETWEEN THE LABEL'S LAST SINGLE, 'PAID IN KIND' BY RUEFREX AND THE PRESENT SINGLE, THE KEEP'S 'NOT SO WONDERFUL', - A GAP OF ALMOST TWO YEARS?'
- K. 'ONE OF THE MAIN REASONS WAS MONEY, BUT THAT WASN'T NECESSARILY THE MAIN REASON. IT WAS BECAUSE, WELL, FOR A START RUEFREX AND MYSELF HAD DIFFERENT IDEAS ABOUT WHAT WE WANTED TO DO AS FAR AS SINGLES WENT, LIKE WE HAD RECORDED SOME STUFF THAT I WANTED TO PUT OUT AS A SINGLE AND THEY DIDN'T WANT IT PUT OUT. HOWEVER WITH THE KEEP WE THOUGHT IT WOULD BE BETTER TO BUILD UP A BIGGER CATALOGUE OF SONGS BEFORE WE RELEASED SOMETHING. ALSO, DISTRIBUTION DEALS CHANGED. JUST A WHOLE DIFFERENT AMOUNT OF THINGS KEPT US BACK. THERE WAS NO REAL ONE THING.'
- H. 'HOW WOULD YOU COMPARE THE TWO SINGLES RELEASED ON THE LABEL?'
- K. 'THE KEEP'S SINGLE, COMPARED WITH RUEFREX'S WAS TAKEN IN A MORE PROFESSIONAL MANNER, LIKE IN THE WAY WE TREATED IT, WE TREATED IT LIKE A CHART CONTENDING RECORD, AND ALSO OF COURSE, THE PURSE STRINGS WERE A LOT TIGHTER ON 'PAID IN KIND'.'
- H. 'WHAT DO YOU THINK OF THE CURRENT STATE OF THE SCENE HERE IN NORTHERN IRELAND?'
- K. 'I FIND IT TOTALLY APETHETIC AND TOTALLY DISCOURAGING THE ONLY WAY YOU'RE GOING TO MAKE IT HERE IS IF YOU CAN GET A BIG COMPANY LIKE VIRGIN TO GIVE YOU A LICENSING DEAL, AND THEN YOU CAN TAKE UP ALL THE GOOD BANDS THAT ARE HERE EVEN FROM DUBLIN AND DO THEM ALL YOURSELF AND DO IT THAT WAY. AFTER THAT THERE'S REALLY NOTHING. THE AUDIENCES HERE SEEM TO BE TOTALLY DISPONDENT AND NEED SOMETHING LIKE THE INVOLVEMENT OF A BIG COMPANY HERE TO GET THEM TO GO TO GIGS. ALSO, STUDIOS OVER HERE AREN'T AS PROEFFICIENT AS THOSE IN ENGLAND, NOR ARE OUR ENGINEERS AS UP TO SCRATCH AS THEIR ENGLISH COUNTERPARTS. THE WHOLE THING ITSELF DOESN'T SEEM TO BE TAKEN AS SERIOUSLY HERE. GROUPS AND PEOPLE IN GENERAL SEEM TO BE CONTENT WITH SECOND BEST, BUT THEY SHOULDN'T BE BECAUSE, REMEMBER, IT'S THEIR MONEY AT THE END OF THE DAY. PEOPLE LIKE THE RHYTHM METHOD HAVE GOT THE RIGHT IDEA - THEY'RE GONNA DO A SINGLE, BUT THEY'RE GONNA DO IT IN LIVERPOOL BECAUSE THE ENGINEERS KNOW WHAT'S HAPPENING OVER THERE!'
- H. 'DO YOU HAVE TOTAL SAY IN WHAT'S PUT OUT ON 'ONE BY ONE' RECORDS?'

K. 'WE ALWAYS DO IT BETWEEN US BECAUSE THERE'S NO POINT IN BEING HEAVY HANDED ABOUT THINGS, OTHERWISE GROUPS WOULDN'T BE PREPARED TO WORK WITH YOU, WE TALK IT OUT TOGETHER. IT'S THE ONLY WAY I WANT TO DO IT. OBVIOUSLY, IF A GROUP HAS FOUR SONGS WHICH ARE GOOD AND I THINK ONE WOULD BE A BRILLIANT SINGLE, I WOULD TRY TO PRESS THEM ON IT, BUT IF THEY ARE TOTALLY AGAINST IT, I WOULDN'T DO IT AT ALL.'

H. 'WHAT WAY DO YOU WORK? DO GROUPS CONTACT YOU OR WOULD YOU GO OUT AND APPROACH GROUPS?'

K. 'IT'S BOTH REALLY. USUALLY THEY GET IN CONTACT WITH ME, THE ODD TIME I GO OUT AND TALK TO GROUPS - YOU SEE THE LABEL IS ONLY ONE PART OF WHAT I WANT TO DO, RECENTLY WE'VE BEEN GETTING INTO A LOT OF PRODUCTION AND STUFF.'

H. 'DO YOU WANT TO SET UP YOUR OWN STUDIO?'

K. 'I DON'T KNOW, ORIGINALLY I THOUGHT I WOULD, BUT THE WAY THINGS ARE GOING HERE AT THE MOMENT IT'S A BIT DODGEY. I DON'T KNOW WHETHER I'D BE PREPARED TO PUT THE MONEY INTO IT. PEOPLE JUST AREN'T RESPONDING THE WAY I THOUGHT THEY WOULD, NOBODY WANTS TO COME TO GIGS LET ALONE BUY RECORDS.'

H. 'WHAT'S BEEN THE REACTION TO THE LABEL'S LATEST SINGLE, 'NOT SO WONDERFUL' BY THE KEEP?'

K. 'THE MEDIA HAVE BEEN REALLY GOOD. IT SURPRISED ME, BUT I THINK WHERE WE FAILED A BIT WAS IN THE SOUND QUALITY. EVERYONE IN THE PAPERS AND STUFF REALLY LIKED IT BUT THE PROBLEM WAS THAT WHEN IT WAS RECORDED AND MIXED, WE DIDN'T TAKE INTO CONSIDERATION WHAT RADIO PEOPLE WOULD REALLY THINK OF IT AND SO THE MAIN THING WAS LACK OF AIRPLAY. OTHER THAN THAT, EVERYONE ELSE'S REACTION WAS GREAT.

H. 'SO TO THE FUTURE. WHAT PROJECTS ARE YOU INVOLVED IN?'

K. 'WE ARE WORKING ON A COMPILATION CASSETTE WHICH SHOULD BE RELEASED EARLY IN THE NEW YEAR AS WELL AS A NEW SINGLE BY A BAND CALLED TIE THE BOY FROM DERRY. THE SINGLE SHOULD BE OUT AT THE END OF JANUARY. THERE ARE ALSO SMALLER THINGS ON THE GO.

ON THE SUBJECT OF THE TAPE, IT WILL CONTAIN A COUPLE OF OLD RUEFREX TRACKS, ONE FROM COLENZO PARADE, A RE-MIX VERSION OF 'NOT SO WONDERFUL', ANOTHER KEEP SONG AND A FEW OTHER PIECES THAT PROBABLY NOBODY HAS EVER HEARD OF. THERE'S ALSO GOING TO BE TWO SONGS FROM A GROUP MADE UP OF THREE OR FOUR OF US, WE'LL PROBABLY BE CALLED THE MINISTRY OF LOVE, PLAYING TWO COVER VERSIONS, ONE AN XTC SONG AND THE OTHER A BEATLES SONG. OH YES! I ALMOST FORGOT, THERE'S ALSO THE GROUP RHYTHM CREATURE - A RE-MIX VERSION OF THEIR SINGLE REALLY, THE WHOLE POINT OF THE CASSETTE IS TO SHOW HOW THE LABEL HAS EVOLVED FROM ITS' BIRTH TO THE PRESENT, USING THE GROUPS THAT HAVE BEEN INVOLVED WITH US.

WE'RE ALSO GOING TO RE-RELEASE THE KEEP'S SINGLE IN THE NEW YEAR. ORIGINALLY, WE PRESSED 3000 COPIES, WHICH I DON'T THINK WAS A GOOD IDEA. I'D RATHER HAVE RELEASED 1000 12" SINGLES. MAYBE IT WAS A BIT OF A MISTAKE, BUT IT DOESN'T MATTER ANYMORE.

THE TIE THE BOY SINGLE IS BEING RELEASED ON OUR NEW SUBSIDIARY LABEL, 'ESKIMO DISCS'. BOTH LABELS WILL BE COMPLETELY SEPARATE FROM ONE ANOTHER - ONE FOR MORE INDIE BASED STUFF AND THE OTHER FOR THE MORE COMMERCIAL ENTERPRISES. ALSO, KEEP YOUR EYES OPEN FOR LIVE DATES TO PROMOTE THE NEW VENTURE.'

WELL, ALL I CAN SAY IS THAT I WISH KEITH AND ALL ASSOCIATED WITH HIM ALL THE BEST IN THEIR FUTURE PROJECTS AND I HOPE THAT MAYBE WE WON'T NEED THE INJECTION OF A CROSS CHANNEL COMPANY, INSTEAD ACHIEVING SUCCESS FROM A HOME GROWN LABEL ONCE AGAIN. SO REMEMBER, KEEP YOUR EYES AND EARS OPEN FOR THE NEXT RELEASE ON 'ONE BY ONE', OR 'ESKIMO DISCS', FOR THAT MATTER!



BACK TRACKS

issue one **helden** 35p
EIRE 40p



ISSUE TWO **HELDEN** 35p



THE ALARM RUEFLEX REUNION
SPRINGSTEEN AT SLANE

helden



HELDEN CASSETTE...



A CUT ABOVE THE REST.

TRACKS

OUT OF THE SHADOW

LUNATIC FRINGE

THE ORGANISATION

REUNION

HEAVENLY BODIES

RUEFLEX

STRANGER TO YOUR HEART

I WILL SUFFER

NO MORE FLOWERS

WAXMAN

JULIA

I'LL GO

EPITAPH

THE REASON ENDS HERE

SACRAMENT

HEAVENLY BODIES

NEW ZEALAND

THE RUAH

NAME

ADDRESS

PLEASE SEND ME:- (DELETE AS APPROPRIATE) I ENCLOSE £

SPECIAL OFFER OF ISSUES ONE, TWO AND THREE FOR £1.00

SPECIAL OFFER OF ISSUES ONE, TWO AND THREE PLUS "A CUT ABOVE THE REST" CASSETTE FOR £2.50

"A CUT ABOVE THE REST" CASSETTE FOR £1.50 (+25p P&P)

ISSUE OF HELDEN FOR 35p EACH (+ S.A.E.)

CHEQUES AND POSTAL ORDERS SHOULD BE MADE PAYABLE TO M. MAXWELL AND SENT TO THE FOLLOWING ADDRESS: HELDEN, 23 ABBEY GARDENS, DUNDONALD, BELFAST, N. IRELAND.

PLEASE ALLOW 14 DAYS FOR DELIVERY.

CLASSIFIED ADS :

TALENTED SINGER REQUIRES SONGWRITER FOR MATERIAL TO RECORD. NO TIME WASTERS. PHONE BELFAST 790102 AFTER 6.00 PM. ASK FOR PAUL.

BASS PLAYER REQUIRED FOR EXPERIMENTAL BAND. MUST HAVE COMMITMENT AND ENTHUSIASM FOR THE UNUSUAL. MUST BE ABLE TO PLAY. PHONE MICHAEL, BELFAST 731157 AFTER 5.00 PM.

CALLING ALL GROUPS.

WE ARE HOPING TO FORM A LOCAL LABEL. IF YOU ARE INTERESTED SEND DEMO AND INFO TO HELDEN AT: 23 ABBEY GARDENS, DUNDONALD.

GUITAR LESSONS, ANY STYLE - BELFAST PHONE 791841.

STAGEFRIGHT REQUIRE DRUMMER AND KEYBOARD PLAYER.

CONTACT JOHN - BELFAST 647636

BASS PLAYER REQUIRED FOR HEAVY ROCK BAND PHONE LISBURN 78726

'PARYS', A LISBURN BASED ROCK BAND SEEK VOCALIST.

PHONE LISBURN 81500.

'FORTRESS' GOSPEL ROCK BAND SEEK KEYBOARD PLAYER. MUST BE DEDICATED.

CONTACT STEPHEN, NEWTOWNARDS 818407 OR RAMIE BELFAST 671475.

EXPERIENCED DRUMMER/GUITARIST SEEKS GAINFUL EMPLOYMENT. MUST BE ROCK'N'ROLL BAND.

PHONE BALLYGOWAN 528743

HELDEN'S CLASSIFIED ADS SECTION IS FREE SO SEND YOUR ADS NOW TO:

HELDEN, 23 ABBEY GARDENS, DUNDONALD.

HELDEN COMPETITION

- 1 WHAT WAS RUEFREX'S FIRST SINGLE CALLED AND WHAT LABEL WAS IT RELEASED ON?
- 2 WHAT IS THE NAME OF THE BIG SOUND AUTHORITY'S FEMALE SINGER?
- 3 WHAT IS THE LONG RYDER'S NEW ALBUM CALLED?
- 4 WHO WROTE FEARGAL SHARKEY'S SINGLE, 'GOOD HEART'?

ANSWER THE FOLLOWING QUESTIONS CORRECTLY AND YOU COULD WIN AUTOGRAPHED SINGLE BY THE LONG RYDERS AND THE BIG SOUND AUTHORITY PLUS THE NEW RUEFREX LP 'FLOWERS FOR ALL OCCASIONS'. RUNNERS UP WILL RECEIVE AN AUTOGRAPHED SINGLE.



- 5 FEARGAL SHARKEY'S NEW SINGLE, 'YOU LITTLE THIEF' WAS WRITTEN BY WHOM AND WHAT FAMOUS AMERICAN BAND DOES HE PLAY FOR?

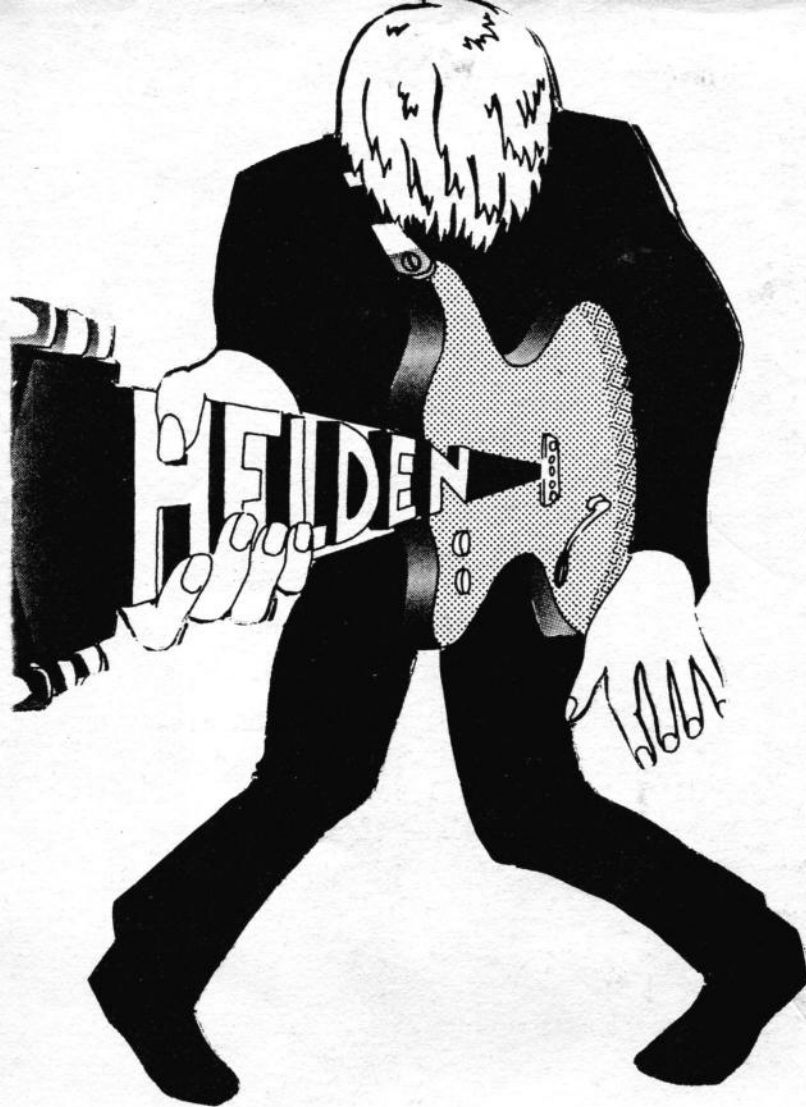
SIMPLY PUT YOUR ANSWERS ON THE ANSWER SLIP BELOW AND SEND YOUR ENTRY TO THE FOLLOWING ADDRESS: HELDEN, COMPETITION, 23 ABBEY GARDENS, DUNDONALD

- 1.....
2.....
3.....
4.....
5.....

NAME

ADDRESS

TELEPHONE NO.



PLAYLIST:

- 1 ECHOES IN A SHALLOW BAY COCTEAU TWINS
- 2 WHO'S ZOOMIN' WHO? ARETHA FRANKLIN
- 3 SPIRIT OF '76 THE ALARM
- 4 RUSSIANS STING
- 5 ORIGINAL SIN THEATRE OF HATE
- 6 IT WILL COME THE WOODEN TOPS
- 7 CHINATOWN HEAVENLY BODIES
- 8 SUSPICIOUS MINDS FINE YOUNG CANNIBALS
- 9 STRANGER TO YOUR HEART OUT OF THE SHADOW
- 10 THE HOUSE IS HAUNTED MARC ALMOND
- 11 CUT ME DOWN LLOYD COLE AND THE COMMOTIONS
- 12 SMALL BLUE THING SUZANNE VEGA
- 13 EPITAPH REUNION
- 14 THE BOYS ARE BACK IN TOWN THIN LIZZY

- 15 RELIGIOUS PERSUASION ANDY WHITE
- 16 CAN YOUR PUSSY DO THE DOG THE CRAMPS
- 17 V2 THAT PETROL EMOTION
- 18 YOU LITTLE THEIF FEARGAL SHARKEY
- 19 ROAD TO NOWHERE TALKING HEADS
- 20 IS IT A CRIME SADE
- 21 DAYS LIKE THESE BILLY BRAGG
- 22 IT'S ALL RIGHT EURYTHMICS
- 23 DON'T BREAK MY HEART UB40
- 24 SUB-CULTURE NEW ORDER
- 25 WHISTLING IN THE DARK EASTER HOUSE
- 26 PHANTOM OF THE OPERA STEVE HARLEY
- 27 RIPTIDE ROBERT PALMER
- 28 HIT THAT PERFECT BEAT BRONSKI BEAT



PLAYLIST: